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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY



## COUNTDOWN TO QUEBEC

WHAT'S AT STAKE FOR  
ALBERTANS AT THE  
SUMMIT OF THE  
AMERICAS?

## MEMENTO

THE BEST THRILLER  
IN YEARS - IF MEMORY  
SERVES US RIGHT...

# HAWKSLEY WORKMAN

TAKES A SIDELONG GLANCE  
AT HIS NEWFOUND FAME

BY DAN RUBINSTEIN

HSS  
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V84  
folio  
iss.287  
2001

US: BROKEN NOSE / THE CLAIM / PJ HARVEY / STEREOPHONICS



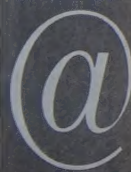
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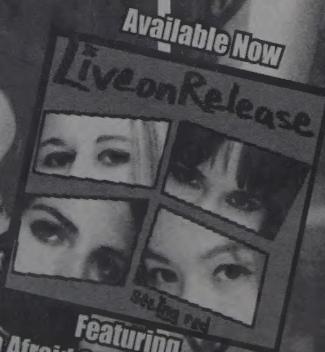


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## VUEfinder

## Front

- 2 Media Jungle
- 4 Quebec City summit
- 5 Vue News
- 5 VuePoint
- 6 Three Dollar Bill
- 7 Capital Letters
- 8 In the Box
- 9 Spring Style, volume two

## Dish

- 14 Dish Weekly

## Music

- 18 Music Notes
- 20 Music Weekly
- 22 Econoline Crush
- 23 Cover: Hawksley Workman
- 27 Broken Nose
- 28 PJ Harvey
- 30 Stereophonics
- 33 New Sounds

## Film

- 31 Kardinal Offishall
- 32 Disc ReVUEs
- 32 VURB Weekly

## Film

- 35 The Tailor of Panama
- 36 Memento
- 38 Film Weekly
- 39 The Left Side of the Fridge
- 40 The Claim
- 40 Film Notes

## Arts

- 41 The Pain of Trees
- 42 Theatre Notes
- 43 Arts Weekly

## Events

- 44 Rockie Horoscope
- 44 Events Weekly

## Classifieds

- 46 Hey Eddie!



**COVER STORY:** The last time he played the Sidetrack Café, the Canadian music scene's latest hot-new-thing Hawksley Workman changed outfits right there onstage. And as *Vue's* Dan Rubinstein learned, Workman has just as little embarrassment about trying on brand-new personas • 23

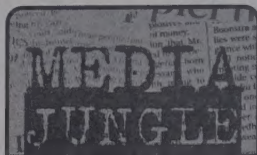
**FRONT:** Continuing the countdown to Quebec City • 4

**MUSIC:** The private world of PJ Harvey • 28

**FILM:** *Memento* of sense making tries Braun Josef • 36

**ARTS:** P. Roch Smith welcomes you to the dollhouse • 41

**PLUS:** Stone Age anti-Semitism • 3 • Denim of Iniquity • 9



By PAUL MATWYCHUK

## B.C.: not p.c.

Here's an astonishing fact: according to the April 4, 1999 issue of the *Washington Post*, the most widely read author on earth is not Stephen King, John Grisham, Danielle Steel or Tom Clancy. It's not William Shakespeare or Charles Dickens or even J.K. Rowling. No, according to the *Post*, the man who enjoys a readership of over 100 million fans around the world is none other than Johnny Hart.

Hart writes and draws comic strips, and as the creator of *The Wizard of Id* and *B.C.*, he is, believe it or not, the most widely syndicated author on the face of the earth—the adventures of *B.C.'s* prehistoric heroes alone appear in more than 1,300 newspapers (including the Sunday edition of the *Edmonton Sun*), despite existing so far below the pop cultural radar none of the friends I talked to were aware the strip was still even being created.

In fact, not only is Hart's career thriving, but he has also landed himself in the middle of a bizarre but very emotional battle over religious doc-

trine and freedom of speech as a result of the special strip he drew last week in honour of Easter Sunday—a strip that has inspired the Jewish Defense League to call for readers to boycott every newspaper that runs it. I know, I know, it's a little like finding out that a *fatwah* has been issued against the guy who writes *Hi and Lois*, but read on.

None of *B.C.'s* usual cast of characters appear in the offending cartoon—not Peter, not Clumsy Carp, not even the beloved Fat Broad and Cute Chick. (In the 43 years he's been drawing *B.C.*, Hart still hasn't bothered to give either of its two female characters an actual name.) Indeed, the strip is not meant to be humorous at all; instead, it presents the reader with an impressionistic bit of religious pop art. (This is nothing new; Hart, who is an evangelical Protestant, has been drawing special religious-themed strips for Christmas and Easter for several years now.) The strip begins with a list of the many appearances of the number seven in the Bible—seven trumpets, seven seals, seven loaves, etc.—before concluding with the seven candles in a Jewish menorah. The next seven panels show the flames on a menorah going out one by one, each flame accompanied by one of Christ's final utterances as he died on the cross. In the panel after the one where the final flame is extinguished (with the words "It is finished" printed above it), Hart eliminates four of the menorah's candleholders, leaving an image

of a cross. In the final panel, we see Christ's empty tomb with the stone rolled away, the cross in the background and, underneath the drawing, the words "Do this in remembrance of me."

"We find nothing funny about Johnny Hart's text and artwork," says a statement, "*B.C.*=Being Crude," posted on the Jewish Defense League website ([www.jdl.org/action/arm-chair/bc\\_comic.html](http://www.jdl.org/action/arm-chair/bc_comic.html)). "In fact, we find it highly crude, insulting and an example of outright Jew-hatred.... *B.C.* is pushing Replacement Theology (the theory that Christianity has replaced Judaism as 'The Chosen' because the Jews do not accept Jesus as messiah) down the throats of the readers—many of them children—of the Sunday comics. As the candles burn, the menorah (a sacred and venerated symbol of the Jewish people) is obliterated and turns into a cross (the symbol of Christianity)."

Hart responded to the controversy with a statement that appeared in many of the papers that run *B.C.* "I abhor the so-called 'Replacement Theology,'" he wrote. "This is a holy week for both Christians and Jews, and my intent, as always, was to pay tribute to both." According to Hart, the strip was inspired by the fact that both Passover and Easter celebrate "victory over death," and that the extinguished candles were a metaphor for Christ's approaching death, as the light of the world slowly

SEE PAGE 8



THU  
19

**Austin Lounge**  
**Lizards**  
Red hot country/bluegrass

FRI  
20

**Feast**  
A sumptuous serving of funk

SAT  
21

**The Urbanites**  
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SUN  
22

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MON  
23

**Hawksley Workman**  
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TUE  
24

**Puentes Bros.**  
Juno nominated purveyors of Cuban "Son" music

WED  
25

**The Perpetrators**  
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THU  
26

**Zubot and Dawson**  
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# The summit of all fears

Why do so many people oppose the Quebec City FTAA talks?

BY DAN RUBINSTEIN

**B**y now, after months of snow-balling buildup, even the unapologetically apolitical are likely aware there's something serious happening in Quebec City this week.

They may not care, mind you, but depending on what transpires over the weekend, that indifference could erode. On Friday, leaders and trade mandarins from 34 North, South and Central American nations—every country in the Americas but Cuba—will begin three days of meetings structured around implementation of the Free Trade Area of the Americas, a plan which will essentially extend NAFTA-style trade provisions throughout the entire hemisphere.

The gathering, of course, is called the Summit of the Americas. Media coverage of the preparations, preamble and pre-protests has made it to the top of nightly newscasts over the last few weeks. National newspapers are well into their regular Summit Watch features. The principal conflict at the heart of the story is easily summarized: supporters of freer trade say it's the best way to expand economic growth and improve the overall prosperity of everybody in the hemisphere; opponents argue it will only exacerbate

the gap between rich and poor as labour rights, human rights and environmental conditions are trampled by corporations hunting for larger profits.

When reporters delve into these issues, their synopses are generally as brief as the preceding sentence. Instead, they fawn over the tantalizing "police-versus-protesters" street skirmishes angle. Despite the extreme measures that have been taken to scare them away, more

than 10,000 activists are expected to descend on Quebec City to express their opposition to the FTAA and the closed-door talks that are determining its details. A nearby jail has been emptied to make room for hundreds of arrestees. There will be 6,000 police officers culled from forces across the country—the largest police presence in Canadian history. They'll be defending a summit security zone delineated by a three-metre-high, 3.8-kilometre-long fence. Heck, even RCMP staff sergeant Hugh Stewart, nicknamed Sergeant Pepper for his controversial quick finger at the 1997 APEC summit in Vancouver, has been flown in to share his crowd control expertise.

But the vast majority of protesters are not going to the summit to shake the fence, yell at cops, get pepper sprayed and go home. Because it's such a volatile situation fraught with so much anticipation and tension, there may very well be violent confrontations. Perhaps police will instigate clashes to justify their show of force, a tactic they appeared to have attempted at the World Petrole-

um Congress in Calgary last summer. But maybe the thousands of anti-corporate, anti-globalization activists will get their point across. Maybe their actions will awaken the curiosity of the apolitical. Maybe, as was the case with the World Trade Organization meeting in Seattle in the fall of 1999, this will be another leap forward for global awareness about the way the world is being governed and the direction we're all being pulled.

## SYC 'em!

"Having people on the streets shows the government that they have to start listening to us," says Karen Gorecki, national co-ordinator of the Ottawa-based Sierra Youth Coalition, who's been in Quebec City for a few days already. "But that's just one tool. It's part of the larger strategy." For the SYC, that strategy involves actions like the Climate Change Caravan, a 40-person bicycle and vegetable oil-fueled bus journey from New Brunswick to British Columbia that's stopping over at the summit to make its point. "The reason we want to have a presence there is that we feel it's important to display alternatives," says Gorecki. "That it's not just youth protesting in the streets."

Indeed, the SYC (an offshoot of the Sierra Club of Canada, one of the country's most prominent environmental organizations) backs up its rhetoric with research. To support its claim that hemispheric free trade will hurt the environment, the group has prepared several papers, among them *Expose and Oppose the FTAA*. It expresses and supports five main points of concern: free trade agreements don't allow for export controls over natural resources; environmental laws become seen as technical barriers to trade, not protective legislation; trade agreements are given sharper teeth than environmental regulations; public participation isn't part of trade negotiations, even though these agreements affect the environment, which in turn affects people; increased trade, several studies have shown, will increase greenhouse gas emissions and accelerate climate change.

"We're giving all of our enforcement mechanisms to trade agreements," says Gorecki, talking about how corporations are allowed to sue governments if they feel certain laws restrict their right to open trade, while at the same time American president George W. Bush is able to walk away from the Kyoto Protocol and there's absolutely nothing anybody can do to stop him. "If you want to talk about sustainable development, which is what our government talks about, each leg of the stool has to be equal," Gorecki says metaphorically. "Right now, the environmental leg is really short—and the economic leg is really long."

## Pannu edition

The political leg isn't the proper height either, according to Raj Pannu,

leader of Alberta's New Democrats. Pannu is in Quebec City to attend the parallel teach-in and cross-cultural Peoples' Summit of the Americas, where several hundred civil society groups and hundreds of individuals from throughout the hemisphere will learn about the FTAA and work together to develop alternatives. But he's also there to participate in protest rallies and demonstrations because, in Pannu's opinion, the Alberta government sure isn't looking after the concerns of its constituents. "The provisions in this agreement impact things provincial governments do in this country," he says about the FTAA. "We have a division of power, and social programs are under provincial jurisdiction."

Because the FTAA includes elements that mirror the WTO's proposed General Agreement on Trade in Services (which is commonly referred to as the GATS and is currently being negotiated by world leaders), it will effectively open up Canadian social services like healthcare and education to foreign corporations.

Furthermore, because of NAFTA-like "investor-state" rules—under which Virginia-based Ethyl Corp., for example, forced the Canadian government to reverse legislation banning the cross-border sale of the gasoline additive MMT, which was once described by prime minister Jean Chrétien as a "dangerous neurotoxin"—the FTAA will remove a sovereign state's right to close its doors to companies that want to enter a nation and start delivering these essential services within its borders. "I've very concerned about this," says Pannu. "It's the extension of national rights to multinationals, who are being given the right to make money."

Like several of his counterparts from across the country, including Ontario NDP leader Howard Hampton and federal NDP leader Alexa McDonough, Pannu feels it's important to be in Quebec because the right to assemble and the right to express one's views are being attacked by summit organizers. "I think it's entirely legitimate to participate in public rallies," he says. "Not only legitimate, but effective. We've seen it happen with the Multilateral Agreement on Investment," he says, "that was completely killed by similar public opposition."

While some people might consider the overwhelming odds and resources of their ideological foes daunting, Pannu thinks back to his childhood in colonial India, where every day he heard how the sun would never set on the British Empire. "Look what happened," he says. "I think we can make a difference."

## Fogal gets vocal

One relatively new tool activists will have in Quebec is a legal team that's using the Canadian court sys-

## All the protests with none of the fences

In a paper published last summer, a special management committee that reports to the permanent council of the Organization of American States spelled out what will be on the agenda at this week's Summit of the Americas in Quebec City.

There were headings like "Realizing Human Potential" and "Creating Prosperity." There were eloquent passages about the need to address human rights and to improve living conditions throughout the hemisphere. There were paragraphs of buzzword-laden blasepeak addressing the need for increased "connectivity" to help address the "digital divide." And of course there was the sentiment that free trade will be the foundation of any solution to these problems. "A commitment to inclusion and equity must inform our efforts to further economic integration and promote free trade," the paper declared. "The FTAA remains the leading element in the collective effort to promote economic growth and expand prosperity in the Americas."

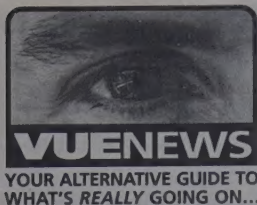
Millions of people throughout the hemisphere disagree with that claim. Thousands will be in Quebec City to express their views. A couple

hundred people have travelled across the country from Alberta, about two dozen of them leaving by train from Edmonton last Saturday evening. If you're reading this, you probably aren't in Quebec and you probably won't be going. But there are a pair of events in the city for people who want to show their support.

On Saturday, the People's Action Network is holding a parade and rally to raise awareness about the FTAA and its expected impact. The parade meeting point is Gazebo Park (83 Ave and 104 St) at 11 a.m. and it will proceed to Ezio Faraone Park (109 St and 97 Ave—just northwest of the High Level Bridge) for a 1 p.m. rally.

On Saturday night, the FTAA Protest at Quebec Legal Defence Fund Committee is holding an event called Jailhouse Rock to raise money for demonstrators from the Edmonton area who may incur legal expenses because of their actions at the summit. It's at the Ritchie Community Centre (7727-98 St) and begins at 7 p.m. There will be live music, speakers, a live hookup with activists in Quebec City and a cash bar. Tickets are \$12 at the door or \$10 in advance (available at Audrey's Books, Orlando Books, Earth's General Store and the Parkland Institute). —DAN RUBINSTEIN





## INDUSTRY

## Prozac condemnation

TORONTO—After courting a world-renowned scientist for more than a year, the University of Toronto rescinded its job offer to Welsh clinical psychopharmacologist Dr. David Healy one week after he made a speech critical of anti-depressant drug Prozac, whose maker Eli Lilly is one of the university's most generous corporate donors.

Healy, who works at the University of Wales, was set to accept a faculty and research position at U of T and Toronto's Centre for Addiction and Mental Health, an adjunct teaching hospital. But late last year, in a lecture at the CAMH, he took pharmaceutical companies to task for overlooking problems with their products and burying negative test results. He also said that Prozac could lead some patients to commit suicide. A few days later, in an e-mail obtained by the *Globe and Mail*, CAMH top doc Dr. David Goldbloom said U of T wasn't interested in Healy anymore.

"Essentially, we believe that is not a good fit between you and the role of leader of an academic program in mood and anxiety disorder at the Centre," Goldbloom wrote. "This view was solidified by your recent appearance at the Centre in the context of an academic lecture. While you are held in high regard as a scholar of the history of modern psychiatry, we do not feel your approach is compatible with the goals for development of the academic and clinical resource we have."

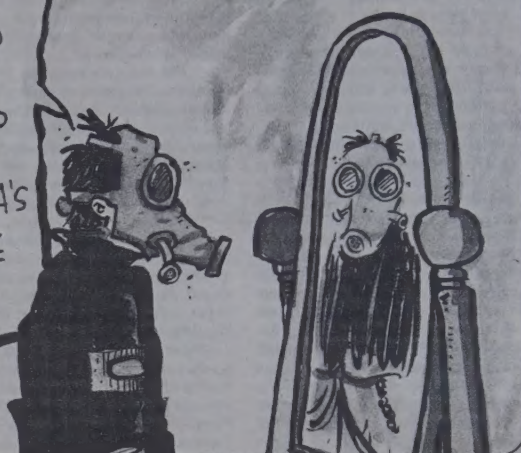
In this context, the word "development" appears to mean fundraising. And Eli Lilly—who last year revoked its annual \$25,000 (U.S.) contribution to a New York ethics think tank that released a series of articles about Prozac, including one by Healy called *Good Science or Good Business*—has already donated more than \$1 million to the CAMH. Paul Garfinkel, the CAMH's CEO, told the *Globe* that the Centre's reversal had nothing to do with fundraising. But the reason for the move, he said, is confidential. "We regret that our actions have been misinterpreted as an attack against academic freedom and as a conflict of interest," Garfinkel said. "Let me be clear: we've never made an offer or withdrawn an offer on the basis of an impact on an outside donor."

As for Eli Lilly, spokeswoman Laurel Swartz said "There is no credible scientific evidence that establishes a causal link between Prozac and violent or suicidal behaviour." And the corporation's decision to cancel its annual donation to New York's Hastings Centre? "The Centre had published articles that Lilly felt contained information that was biased and scientifically unfounded," said Swartz, "and that may have led to significant misinformation to readers, patients and the community."

This story is ominously similar to the saga of Dr. Nancy Olivieri, the U of

## PROTESTERS WRESTLE WITH SUMMIT ISSUES...

THE GAS MASK LOOKS  
PRETTY COOL BUT  
MAYBE I SHOULD  
WEAR MY DOCS?  
GOTTA REMEMBER TO  
WEAR MY NOSE  
RING... I HOPE LISA'S  
GONNA BE THERE  
MAN SHE'S HOT...



565-3673. —STEVEN SANDOR

## We build faulty ignitions

BERKELEY, CA—The Ford Motor Company's attempt to wrangle out of a court-ordered recall of its vehicles has failed.

The California Superior Court ruled last week that the company must repair the ignition switches on the estimated two million Ford vehicles built between 1983 and 1995 running on California's streets. Ford cars built in these years have the tendency to stall in traffic, and Ford has been faced with hundreds of wrongful death and injury suits due to the stalling problem. The order is expected to give advocacy groups the impetus for a continent-wide recall. (Heads up, vehicle owners in Canada.)

Last October, California court judge Michael Ballachey ordered that the automaker must replace defective ignition switches on the vehicles in question after Ford owners brought a class action suit before the court. But Ford officials are still insisting that their vehicles are safe. Instead of complying with the decision, Ford decided to fight on and took the case to appeal.

"We don't think there's anything that needs to be replaced. Our ignition system is as good as anybody's," Ford attorney Warren Platt told AP. The repairs will cost Ford an estimated \$150 (U.S.) per vehicle.

Even more disturbing are revelations in court that Ford actually hindered government investigations into the roadworthiness of their vehicles. The National Highway Traffic Safety Administration closed an investigation into Ford safety, but its head threatened that it could be relaunched now that it knows that Ford held back information that was revealed in court.

In Canada, the government has an existing recall order on Ford Tempo and Mustang models from 1988 to 1993 due to faulty ignition switches. If you want to question Ford about your car or truck's ignition, the company's toll-free number is 1-800-

## ETHICS

## Watchdog bites Monsanto

OTTAWA—Biotech giant Monsanto is the subject of a federal ethics complaint after hiring a Parliament Hill lobbyist with close ties to the Liberal government.

Monsanto announced recently it had retained John Dossetor to serve as the company's vice-president of government affairs to build "alliances and partnerships" through the government channel, and [to help] develop and articulate Monsanto's strategy for internal and external government audiences." Before joining Monsanto, Dossetor was federal health minister Allan Rock's senior policy advisor and, according to Ottawa-based NGO Democracy Watch, dealt with Monsanto applications for approval of genetically modified foods while in that post.

Federal ethics rules stipulate that former public officials like Dossetor are allowed to do for one year after leaving government. They can't accept employment with an entity with which they had direct and significant dealings, and they aren't permitted to make representations on behalf of any entity to any department with which they had direct and significant dealings.

"Based on Dossetor's work with the government, his Monsanto job description and federal ethics rules," Democracy Watch argues, "anything he could do for Monsanto would violate at least one of the ethics rules."

"The ethics rules are intended to slow down public officials from going through the revolving door and selling their inside knowledge and access to the highest bidder," says the group's co-ordinator, Duff Conacher. Democracy Watch has sent a letter to federal ethics counsellor Howard Wilson calling for an investigation of Dossetor for possible violations of federal lobbying and ethics rules. —DAN RUBINSTEIN

## VUEPOINT

BY DAN RUBINSTEIN

## Free Tirade area

Because the overwhelming majority of Canadians won't be in Quebec City for this weekend's Summit of the Americas, their impressions of the event and the accompanying protests will be shaped by the news coverage they consume. Perhaps this column is more media commentary than editorial viewpoint, but mainstream coverage of the summit will play a huge role in determining popular opinion about what transpires. So how newspapers and broadcast outlets slant their reports becomes just as important as the content. And judging by what they've produced so far, accuracy and balance don't seem to be very high on their priority lists.

To be fair, the country's two national newspapers, the *Globe and Mail* and the *National Post*, haven't overlooked the fact that the civil rights of protesters are already being curtailed. But adjacent to these news stories, readers are usually treated to columns and editorials which attack the efforts and ideas of anti-globalization activists—opinion pieces that are derived not from facts and reporting, but ideology and dogma.

Case in point: Tuesday's *Globe*. The front page's main news story was about Mexican and American activists being harassed at the border as they made their way to Quebec City. Beneath that story, however, there were teasers for a Brian Mulroney column about demonstrators and "mob rule" and a column by Mulroney's ex-chief of staff Norman Spector about "anti-trade hypocrisy," plus a column by the *Globe*'s Edward Greenspon with the headline "Get real, protesters: We're not the Soviets."

A day earlier, the *Globe*'s lead editorial ("The myths about globalization"—part four) included lines like "No one is making us sell our water to the Americans." Goodness, you'd think the learned editorial writers at the *Globe* would have heard about California's Sun Belt Water Inc., a company that's suing the Canadian government for \$14 billion under NAFTA auspices because B.C. banned bulk water exports in 1994.

For its part, last weekend's *Post* got in its digs with a so-called "Special Investigative Report" (which contained virtually no new information) about activist training camps. Not only are combat pants useful protest attire because of their pockets, the article observed, they also "complete the trendy activist look." Then there was the bracketed clause "Many activists are masterly spin doctors," which was slipped into the article without any attribution.

It was the voice of God telling readers what to believe. Only in this case, God is the corporation that owns the newspaper—a corporation, like most, that has a vested interest in the New World Order the summit is attempting to enshrine. ☺





## THREE DOLLAR BILL

By RICHARD BURNETT

I'll never forget my unease as a closeted teen when I bought my first-ever gay book at Coles, or the withering double take the sales clerk gave me when I paid for it. Then, last summer, when I asked a local newsstand for a copy of *Catholic Digest*, I felt that same old feeling—because, of course, being Catholic is now more shameful than being a fabulous faggot.

Not that I read *Catholic Digest*. I just wanted the August issue so I could read their controversial interview with former Major League Baseball umpire Dave Pallone, who was railroaded out of baseball because, well, he's gay.

It's an awful story that Pallone details in his must-read 1988 best-selling autobiography *Behind the Mask* (now out in paperback from Penguin Books). Pallone was falsely reported to be under investigation by Major League Baseball for being part of the "Saratoga Sex Scandal" involving teenage boys, the final straw in a tumultuous 10-year career during which Pallone endured everything from being

labelled a "scab umpire" after he crossed the striking umpires picket line in 1979 to an infamous scuffle with then-Cincinnati Reds manager Pete Rose on April 30, 1988. Rose, already furious over an earlier call, came out of the dugout after pitcher Tom Browning was thrown out of the game for intentionally beaming a New York Mets player. After Pallone threw Rose out of the game, Rose shoved him with his forearm whereupon Pallone snapped, "You're in a lot of fuckin' trouble, Rose." After the game, in front of the press, Rose pointed to a big red mark under his left eye and said, "Get that on camera. Get a picture of that. Zoom in on that."

To this day Pallone says he never touched Rose. "As far as Pete and I are concerned, we're still friends," he says. "We have spoken in the course of the last 10 years—he came on my [now-defunct Boston] radio talk show in 1996 on the anniversary of our incident. We talked about what happened, but as for that scratch below his eye, I believe he put it there himself."

Still, after all these years, Pallone says, "I believe Rose deserves to be in the Hall of Fame." There are other players, though, who don't belong in Cooperstown in a sport often cited for locker-room homophobia, the most recent public example being Atlanta Braves reliever John Rocker's comments in *Sports Illustrated* in 1999. Major League Baseball suspended Rocker for six weeks at the beginning of last season. "But he has the right to say what he wants to say," Pallone says. "Sure, I

think he's a bigot and needs to be educated, but he should not be censored by baseball."

In a game where only journeyman outfielders Billy Bean and the late Glenn Burke (traded by the Dodgers after noted homophobe Tommy Lasorda demanded Burke stop hanging out with his gay son) have come out—and only with their playing days, um, behind them—Pallone says he can still name an All-Star team of gay players.

"I also think it's important," Pallone says, "for people to understand that the homophobia in the baseball world is not on the field but in the upper echelons of baseball—the field managers and the owners. But the majority of the players don't care. All they care about is if the guy can hit 50 home runs."

Tell that to Chicago Cubs superstar Sammy Sosa, who, when the *Miami Herald* asked him in 1998 about gays in baseball, replied, "Man, I'm not talking about that. No. Why would I?"

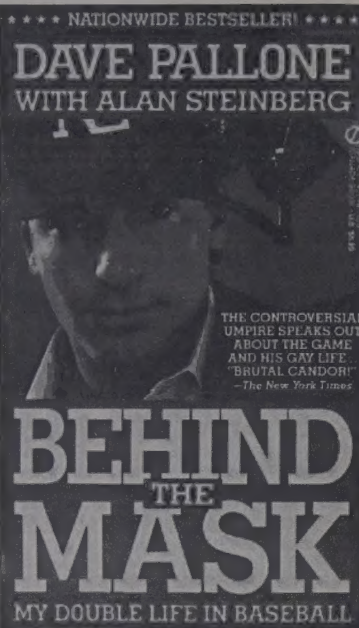
Pallone actually likes Sosa ("I like his attitude," he says) and instead points a finger to "players I know who are bigots, like the Greg Madduxs of the world. I don't like Lou Piniella or Dave Concepcion and I don't miss some of the Cincinnati Reds players and certain managers. But for the most part I enjoyed myself, as volatile as I was."

Pallone also believes "baseball economics are out of control. The players have the opportunity to cut their throats and I just hope that they don't. I still believe baseball is the best game, but they need to find a way to

help the clubs that aren't doing well. It's true that any human being who can command the kind of money these players are getting should get it, but is a player [like Texas Rangers shortstop Alex Rodriguez] really worth a quarter of a billion dollars? Well, no."

While baseball economics may finally be settled following the current season, gay baseball players still aren't ready to publicly come out. "They want the lucrative endorsements and contracts and don't want fans in the stands screaming at them the first time they go around the league," Pallone says. "But after that I think it would go away. I think ultimately the fans will remain fans.... I'm often asked when I think a player will come out and I thought it would have been four or five years ago. But I was wrong. I now think it will be a college player who will want to live his life as well as play the game to the best of his ability."

As for Pallone, currently a successful motivational speaker on the



U.S. college circuit, he says, "I miss being on the field, which is why I don't watch too many games anymore. I feel I should still be a part of baseball. I'm in as good a shape as I've ever been in. But I'm also happy because once you've been to the top, you don't want to go back to the minors." ☉

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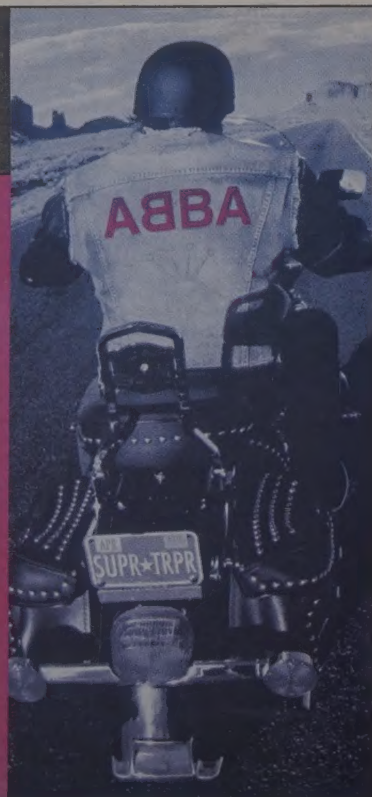
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By DAVID STUART

## Committee of errors

[This is the fourth article in a series by Vue Weekly political analyst, reform advocate and constitutional know-it-all David Stuart exploring Canada's endangered democracy.]

Over the past 134 years since Confederation, Parliament has evolved from an effectual body of legislators improving and, when necessary, impeding executive power to a coterie of backbenchers rubber-stamping an autocratic cabal of cabinet members, unelected appointees and prime minister. The role of the prime minister has evolved too, from the "first among equals" implicit in the office's title to a virtual dictator whose powers are unfettered and who is almost entirely unremovable from office.

Nobody set out to make Canada among the least democratic parliamentary democracies in the world, a bastardization of the British Parliament which gave birth to it. Circumstances arose and actions were taken whose repercussions decades in the future no one could predict. There was no conspiracy behind Canada's evolution to highly centralized, extremely unaccountable authority—but just there is no one to blame, so is there no easy

cure. The government of the day has too much invested in the status quo to ever revolutionize the process that brought it to power. When the Liberals were in opposition to the Mulroney Tories, for instance, they decry every government action that smelt of authoritarianism, only to emulate them when they were finally elected.

But the death of democracy in Canada has accelerated over the past decade, and for the simple reason that this Liberal government has a luxury no Canadian government has ever had before. They face not one strong party in opposition but four weak ones, none of whom could be considered a real electoral threat. Thus the government can power-grab with impunity, since there is no constitutional or electoral check to its actions.

Against this backdrop, it is unsurprising that the group that has been disenfranchised the most—government backbenchers, MPs without cabinet portfolios—has started to grumble about parliamentary reform, the usual mainstay of the opposition, the "plaintive chorus of the perennial losers." And some backbenchers, not fearing electoral defeat, have criticized their own leaders with unprecedented candour.

The only thing that is surprising is that the Liberal executive has, to a limited extent, heeded their complaints. Of course, this is only surprising insofar as it isn't shortsighted, a common failing in governments that only look ahead as far as the next election. Just as nobody 15 years ago could have predicted the opposition's present fractionalization, so is it impossible to say what the Grits will face in a decade's time. As Liberal MP John Bryden wryly

pointed out in the Commons, "We have a very unusual situation, but it is only a matter of the Alliance and the Conservatives getting together plus the NDP finding a life. I do not know where the Bloc are going to go."

The Liberals made a big splash out of their supposed commitment to parliamentary reform by announcing the creation of an ad hoc committee to study it, with membership from all parties in the Commons. They acted as if naming a committee were an extraordinary measure—in fact, it would have been more newsworthy had a committee not been struck, since the committee process is an integral part of parliamentary legislation.

Committees started springing up in the British and Canadian parliaments in the 19th century, when issues facing MPs were expanded by the administration of an empire and the colonization of a half-continent, respectively. It became impossible for every parliamentarian to thoroughly study every issue before the House, so it became the norm for bills to be sent to committee after their second reading for detailed scrutiny before its final form was debated.

Canada's House of Commons is divided into over 30 committees and subcommittees, some joint with the Senate, each with a particular area of expertise. Most of these are standing committees with exactly 16 members: nine Liberals and seven opposition.

Committees do serve a useful purpose to the government, but it's hardly the one that's set down on paper. Basically, they give backbenchers something to do so that they'll feel useful when their only real crucial task is to

vote along party lines. And Chrétien himself is remarkably indiscreet about his stranglehold on power: on a trip to China in February, he was shown an army of Qin Dynasty terra-cotta statues and told Chinese officials and the press that the silent warriors would make useful backbenchers. "You could just get them up to vote," he quipped. Perhaps the Chinese, with their totalitarian regime, found the remark funny—most MPs back home didn't.

But in a common refrain in Canadian politics, committees do not serve the purpose they are ostensibly there for, and actually do serve in other nations like England and the United States. Canadian committees do not scrutinize bills, they merely refine them along lines dictated by the cabinet, who determines every committee's membership. Opposition voices go unheeded, and hours and hours of work are put into drafting long reports that end up sitting on a bureaucrat's shelf, ignored, as the government introduces the exact same bill for third reading.

Cabinet, through party whips, even gives committee members marching orders as to who to elect as chairperson. A recent opposition motion to strengthen democracy by strengthening committees by holding secret ballots for chairperson was soundly defeated by the Liberals, a behaviour that belies their claim of commitment to reform. In England and, closer to home, in the Quebec National Assembly, the opposition chairs half of all parliamentary committees—in Ottawa, the Liberals won't even let their members choose which Liberal to elect.

On March 14, Canadian Alliance MP Randy White stood in the House of

Commons and expressed his frustration with the superfluity of the committee process by reading a bit of doggerel he composed. The first of four stanzas reads: "O give me some pity, I'm on a committee/Which means that from morning to night/We attend, and amend and contend and defend/Without a conclusion in sight." (In the Hansard journal of parliamentary debate, this passage is indexed as "Committees, Parliamentary/Value, poetic opinion," showing that even parliamentary librarians have a sense of humour.)

The gulf between theory and practice in Canadian politics is immense. As 19th-century German chancellor Otto von Bismarck wisely noted, "To retain respect for sausages and laws, one must not watch them in the making." And the real Canadian political process, in which so few dictate so much to so many, is as grisly as any pork slaughterhouse.

It is typically ironic and hypocritical that the Liberals are entrusting parliamentary reform to a committee, one of the parliamentary institutions most in need of reform. It shows that while consolidating power with one hand, the Prime Minister's Office and Cabinet are throwing crumbs to the opposition and their own backbenchers—and, ultimately, the Canadian people—with the other.

And in another singular irony, this weekend Canada hosts the Summit of the Americas in Quebec City. One of the items on the agenda is a proposal to refuse invitations to future summits to "undemocratic nations." If this policy were ever really enacted, Canada would be joining Cuba on the outside looking in. ☹

## Quebec summit

Continued from page 4

tem to fight the FTAA and the process by which it's being introduced. Vancouver lawyer Connie Fogal, a director of the Defence of Canadian Liberty Committee, a group that was formed during the anti-MAI campaign and stayed together to continue the anti-globalization struggle, is there working on a couple of cases. She's assisting

the efforts of Montreal lawyer Marc Tremblay, who used the Charter of Rights and Freedoms to argue that the security fence and restricted zone are illegal. She's also looking at the bigger picture, saying the entire FTAA framework contradicts Canada's constitution.

"Our elected politicians have abdicated their authority and responsibility," she says, citing the fact that the federal government allowed a special police committee to set up what is virtually a police

state in Quebec City without first discussing the matter in parliament and following standard procedure. This process is exactly what's happening when the FTAA and similar trade treaties are negotiated, she says—our government is using its "crown prerogative" and acting like it's the king.

Fogal and other lawyers ultimately hope to bring these arguments forward in several different courtrooms. In essence, they want to use the Canadian constitution

to counter the way globalization is being imposed. And she's actually optimistic, because she feels that the law is the law and they're simply applying the law that exists. "We think it's important not just in Canada, but also from an international point of view," Fogal says, "because it could give other people in other places the courage to fight."

"There are going to have to be rulings," she continues. "We're going to keep at this. I have to

believe it will work, because if we cannot apply the constitution—the very institution that enshrines the principals of freedom, of democracy, of liberty—then we do not have those principles. These guys [the proponents of the FTAA] see themselves as a new system where accountability to people is bullshit and freedom and democracy are thrown out the window. We say that can't be. Wars have been fought, people have died for the principles at stake here." ☹

# HUMAN NEED OR CORPORATE GREED?

The philosophical line between free trade cheerleaders and their critics is now represented by a 3-metre wire fence. Join Avi Lewis and his guests in Quebec City as they deconstruct the issues and the protests—The Summit Of The Americas.

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BY DAVID DICENZO  
AND JOHN TURNER

This week, Vue press box fixtures John and Dave just keep getting their hate on for the Stars—as if that was tough to do. They also offer kudos to the fantastic Skyranch faithful. Keep it strong for Saturday!

**Dave:** Lots to say, so little space in which to say it. I'll begin with the away game(s) where I quickly grew tired of CBC's take on the teams. Friggin' Chris Cuthbert was so fixated on Dallas's likely success it made me sick.

**John:** Whoa, Dave, easy on the cusswords.

**Dave:** You're obviously not up on what's officially deemed a cuss, John. And what was with all that crap about Edmonton needing to be careful even when they had a two-goal lead on Saturday? It sounded like he was pretty damn sure the Oil wouldn't be hanging on.

**John:** I half expected him to start talking about how Sydor's family was doing or about how Hitch lost five pounds over this last season but quickly gained it back and then some once the playoffs started. It was almost like he was related to half the team, he was so biased towards Dallas. But then I thought, "How likely is

that?" Er, I mean Hitch losing weight, not Cuthbert being biased.

**Dave:** That's good. Back here in E-Town, I can't really say I was impressed with the guys in game three, but it was certainly a result of tight, disciplined play by the Stars more than it was lack of effort on the Oil's part. They were lucky to get into OT, though game four was completely different. Edmonton spent much more of the game dictating pace and being patient. All of that without Weigher.

**John:** And as if I needed to be reminded why I hate Dallas so much, the coaches' comments after the game did just that. Mac T initially thought Weight hit Matvichuk from the side but said after he saw the replay it was a hit from behind. What did Hitchcock have to say about the penalty called in overtime? "You don't expect to see a call unless it's something flagrant, especially when worse things happened that haven't been called." Yeah, like when that peckerhead Morrow threw a vicious elbow in Niinimaa's face. Go to hell, Hitch, and take that Godforsaken team with you!

**Dave:** Morrow is precisely that—and by the way, Niinimaa was a star on Tuesday, as were Eric Brewer and Jason Smith, hence the tight D. Dallas had much less room to get things going and far fewer chances from point-blank range, which was hardly the case in the previous games. How 'bout Mikey Comrie, though? I picked him to end the OT game on Sunday, but I guess I was a game late. "Local hero"—it's got a nice ring, with no offence to our film buddy Bill Evans.

**John:** I'll tell you, I was sure on edge during the overtime period Tuesday night and I was still shaking minutes after Comrie ended the game, but nothing compares to coming home and watching the highlights over and over again.

**Dave:** Funny, I did that, too.

**John:** After visiting the mayhem on Whyte Ave, that is.

**Dave:** Now that's home—where you lay your pint.

**John:** Indeed. I love this city for the way it gets behind its team. And I also loved the look on the loser Langenbrunner's face that The Score was showing during their highlights—sitting in the penalty box after Comrie scored. I'm going to cherish that.

**Dave:** Hopefully Chris Cuthbert will do the same. And he can comfort Chuck, that journalist who was here from Dallas and told me the Oil didn't believe they could win. Hey Chuck, see ya in game six! ☺

## Media Jungle

Continued from page 3

disappeared. (Or, to use Hart's idiosyncratic writing style, "the LIGHT of the WORLD.")

Look up "disingenuous" in Wiley's Dictionary and you'll find Johnny Hart's picture. Whatever his original intent was, Hart showed little tact in his choice of symbols; the image of the menorah burning away, not to mention the message "It is finished" printed underneath the cross, obviously imply the conclusion of an evolutionary process, of one symbol replacing another, not two religious traditions coexisting side by side. It doesn't help either that two years ago, Hart publicly expressed his belief that "Jews and Muslims who don't accept Jesus will burn in hell." (And besides, what business does a strip named B.C. have tackling such obviously A.D. subject matter?)

Nevertheless, Hart has his supporters: Binyamin L. Jolkovsky, the editor-in-chief of the *Jewish World Review*, issued a statement in conjunction with Hart's in which he proclaimed that the strip did not upset him in the slightest.

Jolkovsky interpreted Hart's message as a plea for love and forgiveness. "If Hart were blaming Jewry for having killed his savior, as anti-Semites have done and some still do," he wrote, "I would be troubled. Nay, I would be outraged!" But since Hart said nothing of the kind, Jolkovsky argued, he should be free to express his own religious views without fear of censorship.

Already, however, in the wake of the controversy, a handful of papers are thinking twice about their commitment to B.C.—and not just Hart's controversial holiday installments. The *Arizona Republic*, for instance, is considering dropping the strip altogether and is soliciting input from readers. Similar discussions are underway at the *Dallas Morning News*. A spokesman for the *Los Angeles Times* told the *Washington Times* on April 12 that they had cancelled all B.C. strips altogether effective April 8, which is the advance copies of the Easter strip arrived at the newspaper's offices. As for Hart, who must feel a little like one of B.C.'s clubbed-half-to-death snakes, he continues to maintain that he is simply a victim of "anti-Christian bias." ☹

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## Downtown boutique is Edmonton's best-kept fashion secret

BY JULIANN WILDING

If the sun has got you whistling a few happy shopping tunes, perhaps it's time to veer off the usual path and try adding something special and unique to your wardrobe. Eldean, a high-end boutique located at 10838-103 Ave, may be Edmonton's best-kept fashion secret and is an excellent place to start exploring the colours and textures of spring.

Eldean carries an ample collection of pieces, the bulk of which are from three lines: their own hand-made line, named after the proprietress herself; Pianura Studio, a hand-crafted line from Italy of

which Eldean is the sole Canadian carrier; and Urban Urchin, an avant-garde line from London, England. The Eldean line consists mainly of tailored suits, dresses, corresponding tops and dress pants. They are all one of a kind, as she tailors each piece to the customer's specific needs and desires.

The most exciting spring collection in the store is by Pianura Studio, which sweeps from funk to class and back again—sometimes within the same article of clothing. The first piece that caught my eye

### style

was a simple T-shirt, but one that had undergone a new colour process called "flat dyeing" which results in a shattered, bamboo-like pattern—and the randomness of the procedure means each piece comes out different. Pianura's shirts also feature interspersed strips of contrasting fabrics, but in the same colour—green, blue, orange or dark red. Pianura also offers a few pieces with spray-paint

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detailing, a huge trend in Europe right now. The paint is showing up in small areas: near the pockets, down the seam, on the back or along the hem. The technique also layers paint randomly onto shirts, creating a unique design every time. This approach looks interesting when it's done well, but I can see it getting out of hand if it catches on too well; perhaps it's better left in the hands of a few lines who won't go overboard with it.

### I love a Pianura

Pianura Studio has used a lot of fresh, brightly coloured raw silk in their spring collection. The featured pants consist of two layers of pure silk with a loose, wide leg and no fly—just a side-zip. The silk gives these items a very free, airy quality

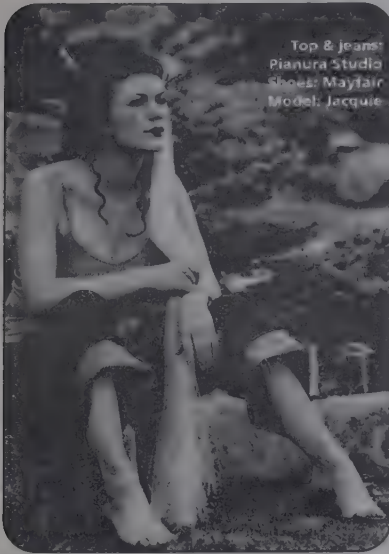
and makes for something very comfortable. They come in kiwi, a dark peach-orange and ocean blue, and there are matching thin, sleeveless shift tops as well with side button closures, not to mention some mid-length, half-lined skirts with a seam three-quarters of the way down and a slightly shirred ruffle at the bottom. The colours are bright and exciting, and the fabric makes you want spring to last forever. Silk is a little more difficult to care for than, say, cotton, but its breathability and versatility ensure its survival in high-end fashion houses.

Urban Urchin, the other line Eldean is the sole Canadian carrier of, was noteworthy for its innovative use of fabrics. Their spring sweaters (with or without sleeves) are loosely woven from very fine ribbon, creating a flexible, stretchy mesh of thin ruffles. The sweaters

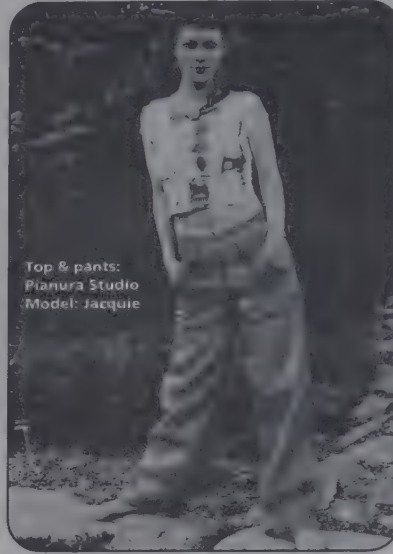
are a wash of two corresponding colours: light gray with a pale, steely mauve, and kiwi with a darker moss green. My favourite pieces were the knit silk sweaters, which actually consisted of two separate sweaters layered on top of one another: a top layer with shorter sleeves and torso, and an exposed bottom layer. The sweaters are clingy and very thin, and have a ragged yet very chic look about them.

This London line has also experimented with different areas of woven silk and suede, creating some very interesting textures—even though they consist of actual cords of suede, they remain quite soft. They also are offering tops with silk fronts and suede backs splashed with spray paint. This look might not sound so great, I'll admit, but when you see it, you realize the effect is actually quite amazing.





Top & jeans:  
Pianura Studio  
Shoes: Mayfair  
Model: Jacquie



Top & pants:  
Pianura Studio  
Model: Jacquie

Urban Urchin also uses light stretch-cotton fabrics for pants and jackets, but the woven silk collection was definitely the standout.

#### Happy Campers

Eldean also offers a selection of shoes, jewelry and accessories. Most of the shoe lines are doing fairly similar things this spring, but a couple of names stand out. The open-toe, flat-soled, strappy sandal is really in right

now, and they're being offered in just about every shade imaginable (blue, purple, pink, green and orange being the most popular), although pastels and brights seem to be in the ascendant. The most interesting shoes I saw were the CJ BIS by Charles Jourdan, which are so bright and specifically styled that they almost look unreal, and the Franco Sarto Sport line, which look a bit like bowling shoes, but with a little more style and a far better sole. They also bear a suspicious resem-

blance to Campers—but then, a lot of shoes this year resemble Campers.

Eldean has been around for about 10 years now, and though they recently changed location, there is no excuse for the dedicated shopper not to go and check it out. There are some really beautiful pieces on sale here, and it's stores like Eldean that not only get me excited about fashion's possibilities, but also give me hope for the future of Edmonton's downtown. ●

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# Jean mapping

Talking a blue streak about the many new looks of denim

By JULIANNE WILDING

Denim is the rice of fashion: a reliable, practical, longtime staple that no one ever voices any real objection to.

Like rice, just when you're sure you've had your fill of denim, suddenly it begins to show up in more interesting and attractive ways. Your appetite returns.

This spring (the entire year, really) is the ideal time to dig in and even indulge: denim is in the midst of another powerful renaissance, and unlike the recipes for disaster

from the '80s, the new look of denim is smart, interesting and will keep you coming back for more. If you're looking for new jeans or denim items, this season Glam Slam has a wide selection of lines: Silver, Dish, Vibe, Buffalo, Z Cavaricci and JNCO all offer many different cuts, washes and styles.

Denim intrigued me this year primarily because of some innovative new washes and rinses. Dark, indigo-rinsed denim,

style

which began its climb about four years ago, is at the peak of popularity and still doesn't seem to be declining. This intensely navy denim looks good on any piece—pants, jackets, skirts, dresses, a myriad of tops—and is a foolproof colour matcher, since it goes with just about anything. (I will even release my strict black/navy rule with indigo



denim—it is the one "navy" fabric that is acceptable with black.) It's also fun to match your top with the topstitching on your jeans, and this year is seeing a lot more variety in that detail. The standard gold or white threaded denim is still a constant, but recent styles have been using red, baby blue, orange, mint, lilac or green topstitching as a contrast to the dark navy denim. Other detailing on jeans includes slits (either at the side seam or the back of the hem), studs, glitter and embroidery, as well as patches, inserts or cuffs made from another kind of denim.

## It all comes out in the wash

The new washes are variations on what we've seen before, but they're done with enough taste and clever improvements to revitalize my love of denim. Tinted denim, for instance, started out as a trend



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Sleeveless red top & dark denim: Glam Slam  
Red slip-on runners: Mayfair Shoes  
Model: Rosina (Mode Models)



toward artistically soiled jeans, but it wound up opening the door for some really unique hues. Unlike the blatantly obvious (and ugly) coloured denim we've seen in the past couple of decades, tinted denim can subtly enhance a well put-together outfit.

The idea is to alter the colour of just the white fibres after the denim has been dyed and stonewashed. When the white weave is stained another colour, the result is a very interesting hue; it's still kind of blue, but there is an undertone of another colour. At first, the process only used brown or sepia tones (for that "I haven't washed my pants for six months" look) but now jeans are being tinted everything from orange to green to different shades of blue. Not every colour works (a pink tint is particularly repulsive), but pairing the right shade with the right outfit can be quite effective. Skirts and jackets are being tinted as well, so if you don't think you can handle

anything but your blues on the bottom, there are options.

Stonewashed denim is also making a comeback, primarily because it is being given a more even rinse rather than that slightly pebbled look we've seen before. (Its recent rise in popularity may also be due to the prevalence of indigo denim; people always want an alternative to what is most trendy.) Reverse denim has also emerged within the last two years—different brands have different names for this look, but essentially it looks as though the denim has been woven backwards or inside-out, giving it an old, stiff look as though it's come from somewhere faraway. (And in fact, it probably has.) Reverse denim has an interesting grainy quality as well as a certain rawness as opposed to regular denim; as an attractive alternative to the more traditional washes, I'm sure it'll be around for a while.

### Hi-yo, Silver!

Remember that while the shade or wash of denim can help your appearance, the overall impression you make depends on the cut—the wrong cut on the wrong body can make a perfectly lovely pair of jeans look terrible. Silver Jeans is one of the leading lines when it comes to finding a cut that works for your body, and they usually offer each cut in several shades or washes. Glam Slam has all of Silver's longstanding, traditional cuts—Hipster, Sly, Harley, Fatigue, Janis, and Frisco—almost all of which are offered in a French Cut, which has a lower waist and more

fitted thighs. The most popular cut for girls is Silver's Hipster Sly French cut, a 21" flare to a 26" bell. Another popular cut is the Dish Desi, which has the low waist and only a slight flare; this look's chief rivals are two new cuts by Silver, the Format and the DV8. These styles have the lowest rises I have ever tried, and for young girls right now, this is the important feature.

But even if super-low jeans don't suit your body, there are plenty of good-looking jeans out there that aren't low-waisted and still look really stylish. Silver, for instance, offers several variations on the inseam length. Usually everything from 30" to 34" is available, with some styles even offering 31" or 33", which are usually a challenge to locate. If you're looking for some jeans with a little more flavour, try Vibe or JNCO. These two lines offer cool three-quarter length jeans, funky stitching, different tints and jeans that zip off into short pants.

Whatever way you dish it up, you really can't go wrong with denim this year—and with such a menu of styles to choose from, no one ought to go hungry. ☉

### Style Credits

Photos: Francis Tétrault  
Hair & Makeup: Tabitha for Lines & Legends  
Models: Beatrice (Mode Models), Rosina (Mode Models), Jacque  
Clothing: Glam Slam, Eldean  
Footwear: Mayfair Shoes  
Location: Devonian Botanical Garden



Photo: Steve Carly

Tatjana wears the Universal pant and Tune in Tokyo T  
Bobby wears the Convert pant & top.

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**Ber-zerk** (8128-103 St., 431-9864) Bigger scoops + low prices = A Big Hit! \$

**Le Brasserie** (10332 Whyte Ave., 434-6597) The freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. \$

**Booster Juice** (multiple locations) Come experience a warm, upbeat atmosphere with fantastic tasting smoothies! \$

**Cafe Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

**Hemp Café** (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

**Oriental Veggie House** (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. \$-\$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$

**Sinfully Fresh** (9014-112 St. (hub Mall),

438-3156) Eighteen varieties of healthy low-fat wraps. Salads and pitas made to order. \$\$

### BAKERIES

**Bee Bell Bakery** (10416-80 Ave., 439-3247) "The health bakery" \$\$

**C'est Bon Bakery and Café** (7904 104 St., 434-2849) The best soup and sandwich spot in town! Desserts range from puffed wheat squares and peanut butter cookies to German chocolate cake and cherry pie. Non-smoking. \$

**Tree Stone Bakery** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$\$

### BISTROS

**Bistro Praha** (10168-100 A St., 424-4218) The first European bistro since 1976 and still the only one. \$\$

**Bridges** (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself \$\$\$

**Cafe Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years.

**Cafe De Ville** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$\$

**Carole's Cafe & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$\$

**Four Rooms** (#137 Edmonton Centre, 102

Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

**Manor Cafe** (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

**Matess Urban Bistro** (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagast on tap. \$\$

**Nina's** (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$

**Russian Tea Room** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candle-light at night to warm your heart. \$-\$

**Stormin' Norman's** (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes & desserts. \$-\$

**Sweetwater Cafe** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$\$

**Tasty Tom's Bistro & Bar** (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$\$

### CAPÉS

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Cafe on Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

**Bohemia Cyber Café** (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of peanut soup. \$\$

**Café Amande** (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

**Café La Gare** (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

**Café Lacombe** (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town, all day a la carte menu and monthly opera dinners. \$\$\$

**Café Lila's** (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. 11

**Cafe on Whyte** (10159-Whyte Ave., 437-4858) Open 24 hours. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

**Calabash Café** (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. Lunch, Happy Hour, Dinner or Late Night snack. Come for the food, stay for the party! \$-\$

**Cappuccino Affair** (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. \$

**C'est Bon Bistro** (10505 Whyte Ave., 439-

8609). The best soup and sandwich spot in town! We also have a variety of delicious wraps, salads and entrées such as shepherds pie and lasagna, and desserts supplied by our own bakery. \$-\$

**Expressionz Café, Market & Meeting Place** (9142 - 118 Ave., 471-9125) Live entertainment Fri & Sat. Artists giftshop. \$

**The Commissary** (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

**Jazzberrys Too Café** (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

**Juliano's Restaurant & Cappuccino Bar** (1121-Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

**Katmandu Coffee Cafe** (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

**La Piazza** (104588-82 Ave., 433-3512) Speciality & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna.

**Makapaka Café** (13042-50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. \$

**Market Café** (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A La Carte menu. \$-\$

**Misty on Whyte** (10458 Whyte Ave., 433-3512) Gourmet coffees, cappuccinos, homemade soups, sandwiches, bagels and hot lunches. Daily \$3.95 lunch special. \$

**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

**Savoy's Gourmet Health Café** (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. \$

**Steeps** (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. \$

**Sugar Bowl** (10922-88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. \$

**Urban Grind** (10124-124 St., 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2a.m. \$\$

### CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$

**Da-De-O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

**Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

### CANADIAN

**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

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## DISH Weekly

Continued from previous page

**Billiards Club** (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

**Denny's** (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

**Devlin's** (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also 1/2 price Happy Hour on drinks & food daily. \$

**Fife n' Dekel** (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the VUE Weekly 2000 golden fork awards. \$1

**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. \$

**High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health conscious. Known for their tasty hummus and veggie burgers. \$

**Insomnia Pub** (5552-Calgary Trail South, 414-1743) Cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

**Keegan's Family Restaurant** (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

**Larry's Cafe** (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! \$

**Louie's Submarine** (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business & social lunches or dinners. \$

**Nellie's Tea Shoppe** (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$

**Phatz Restaurant** (10331-82 Ave., 413-0930) An eclectic assortment of appetizers, entrees and pastas, and delectable desserts.

**The Raven** (10338-81 Ave., 431-1193) Eclectic selection of "wood fired food" with Old Strathcona's best steaks and oven roasted chicken. \$

**Rosie's Bar and Grill** (10604-101 St., 432-3499) Nothing fancy, but sensible home cooking without the frills. \$

**Sheeky's** (7623 Argyle Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

**Squirrels Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as Happy Hour from 4-8 pm. \$

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. \$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Breakfast & lunch \$; dinner \$-\$\$

**Unheardof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

**The Village Cafe** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries.

**Zac's Place Cafe and Pub** (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all day breakfasts \$

### CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great atmosphere. \$\$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. \$

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best Dim Sum in Edmonton. \$\$

**Man's Cafe** (12520-118 Ave., 452-3672) A great stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classic Chinese restaurant in Edmonton. \$

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrees, appetizers, desserts. \$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. \$

### CONTINENTAL

**David's** (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. \$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. \$-\$\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. \$-\$\$

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. \$

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour. \$-\$\$\$

**The Siderack Cafe** (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Siderack Cafe's kitchen will do it for you. \$-\$\$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. \$

**Teak Room** (11615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs \$\$\$

**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Fine dining fish & seafood, featuring the seafood lover's feast for two. Brunch, lunch & dinner. \$\$\$

**Turtle Creek Cafe** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stir-fries, pasta and more. \$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best

and great seafood, too. \$\$\$

### EAST INDIAN

**Asian Hut Restaurant** (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India.

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. \$1

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

**Spicy House** (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

### EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$1

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. \$\$\$

**The Russian Tearoom** (10312 Jasper Ave., 426-0000) Romantic quiet restaurant in the heart of downtown. Best Cheesecake in town. European and Ukrainian cuisine. Palm readings daily. \$-\$\$\$

### FRENCH CUISINE

**Café Amandine** (8523-91 St., 465-1919) Fine french cuisine. Entertainment night: Fri & Sat. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. \$

**La Bohème** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching

the art of living well. \$\$\$

**Three Musketeers** (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open! \$

**Normands** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. \$

### GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. \$-\$\$\$

**It's all Greek to me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. \$

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. \$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere \$

### IRISH PUB

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. \$-\$\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$\$

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## DISH Weekly

Continued from previous page

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$

**Chianti** (10501-82 Ave., 439-8729) Botticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off

campus. \$

**Frank's Place-Pacific Fish** (10020-101 A Ave., 422-0282) Situated 1/2 block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu and friendly efficient service ensure a return visit. \$ - \$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

**Italian Kitchen Restaurant** (69 Ave., 178

St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane. \$\$

**Italix Ristorante Italiano** (512 St. Albert Trail, St. Albert, 459-8090) Delicious, homemade Italian food \$\$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. \$\$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and

## Varkey's machine

Savoy's Health Café serves great, healthy, cheap Indian food

BY DAVID DICENZO

Forget the Last Supper—the meal I had on Easter Monday was like the Fourth-to-Last, Third-to-Last and Second-to-Last Suppers rolled into one, meaning I desperately needed a cleansing infusion of healthy grub on Tuesday. I checked out the perfect place: **Savoy's Health Café**, where the actual motto is "Your good health is your power."

Aside from tidbits of written wisdom, what you get at Savoy's is amazingly affordable Indian specialty dishes, almost all of them vegetarian. There's a max you'll pay for a plate on the streamlined menu—about \$6. Can you believe that? Dishes like vegetable curry in a pita, exotic roast vegetable sandwich, the pita pie (that one's got the devil meat in it) are \$3.99, or a buck more with soup. The signature meals are the Dossas, including the mixed vegetable (available only on Tuesdays and Saturdays) and the Masala, which was what I eagerly chose.

It's a wicked dish, featuring a tasty crepe of sorts filled with spiced

potatoes and served with *dal* (lentil soup). Super-friendly owner Viju Varkey gave me the skinny on the ingredients. The fresh crepe is made by soaking long grain rice and something called *urid dal* in water, then grinding it to make the base of a batter. The texture is light and the flavour has a hint of sourness, enough to offset the wicked spice of the potato mixture tucked artfully inside. The innards of the Masala Dossa are seasoned with—you guessed it—masala, as well as onion, tomatoes, curry leaf and fresh chili. This is sensational stuff, made that much better by the knowledge that it clocks in at a mere \$4.99.

### Welcome to the dal-house

Again, accompanying the main dish was *dal*, a really spicy soup that Viju says contains cayenne, among other spices. (I was well aware there was cayenne in it, and I'm a fella who's used to hardcore heat in his food, so buyer beware.) Some beautiful coconut and cilantro chutneys were part of the plate, providing both a colourful appearance and some minor relief to a burning tongue. Viju set me up with a samosa, too, and I was surprised by how crispy yet non-greasy the exterior was. He says he likes to change the frying oil (vegetable and canola) often, which apparently helps decrease the oil-

ness of the resulting product.

I washed all this down with a fresh selection from the extensive juice menu called the "bodycleanser," a combo of carrots, apples, peppers, grapefruit, ginger and diakon. Now, I know I tripped on the local juice bars last week, but I somehow have more faith in the wisdom of a man from Kerala, India than I do from a boardroom of suits trying to figure out their bottom line. Suffice it to say that it'll take more than a "bodycleanser" to combat 32 years of lethargy. Oh, in terms of beverages, there are also a number of specialty teas for those who love, well, tea.

What I really dug about Savoy's was the friendly atmosphere in this tiny room that seats 18 people when packed to the gills. The six tables are set up around a counter with one wall entirely covered by a mirror. (Strange—the mirror, I mean—but it makes you wonder if there's a copy of the Kama Sutra lying around.) I got there at about 11:30 a.m. and by noon it was full, with most of the clientele on a first-name basis with Viju, a point that explains a lot in the restaurant business.

Mr. Varkey has run this place for four years, and you get the unmistakable sense he'll be around for many more. ☺

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## DISH Weekly

Continued from previous page

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**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

**Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

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**Planet Pizza** (2878 Calagry Trail S. 413-3337, 13226-118 Ave., 414-2888) Gourmet pizza heaped with fresh toppings and oozing with flavour. You've never had pizza this good. South-side location has dine-in. \$\$

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**Gallery Bar** (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

**Yabbo's Boneyard/ The Library** (11113-87 Ave., 439-4981) Our specialty is Sunday Brunch: Steak/eggs benedict. We're open for lunch, dinner & after work, to unwind & have fun. \$

**Martini's Bar & Grill** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! \$-\$

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

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**Red Fox Pub** (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer Happy Hour all day, plus free pool. \$

**The Sherlock Holmes Pubs** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your taste buds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily spe-

cials also offered. \$-\$

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## THAI

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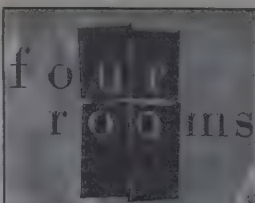
## UKRAINIAN

**Pyrogy House** (12510-118 St., 454-7880) Pyrogies and cabbage rolls—just like Baba used to make. \$

## VIETNAMESE

**Bach Dang** (7808-104 St., 448-0288) Vietnamese Noodle House. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$



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Thursday, Apr 26  
The Brett  
Miles Trio

Friday, Apr 27  
The Brett  
Miles Trio

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with BNB Entertainment's  
CHERRY RIFFIN

**friday**  
KARAOKE  
with BNB Entertainment's  
PHIL BRANDON

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## MUSICNOTES

By WAYNE ARTHURSON

### Alley cats

**¡Bomba! CD Release Party • Tin Pan Alley • Fri, Apr 20/Recipe for a Small Planet CD Release Party • Tin Pan Alley • Sat, Apr 21** If the Sidetrack Café is going to have any serious competition this year as a cozy, musically-oriented eatery, then Tin Pan Alley obviously wants to be the place. Over the past couple of months, the southside venue has been hosting a number of local pop-rock acts every weekend, jarring pasta-slurping suburbanites out of their doldrums with some healthy amplification.

This weekend, two Alberta bands will celebrate the release of their new albums with a couple of shows at the Alley. Local Latino group ¡Bomba! will perform songs from their new disc, *Lo Que Bomba Te Da...* on Friday, while Calgary groove monsters Recipe for a Small Planet makes the journey north on Saturday night.

For ¡Bomba!, making *Lo Que Bomba Te Da...* was a crucial endeavour, according to percussionist and band-



leader Mario Allende. "As an indie band, you really need to have a disc out there," he explains. "If you're Ricky Martin, then it makes you your millions. For people like us, it's our calling card."

What was more important, however, was the need to make a concrete document of what the band has become in the past few years. "I think artists need to have something to show for their work," Allende laughs. "After a while, you just need to say something, for better or worse. An architect can have a building. We needed this—it fills a void."

The disc was recorded last year over a period of six months and helmed by the group's bass player Rubim de Toledo. They began last August with raw percussion tracks, then layered everything else onto the mix as time rolled by. The master was completed and burned to a CD just

hours before de Toledo was to board a plane for a trip to Brazil.

"He gave me the disc that night," Allende recalls with a laugh. "I had to wait for another week for the artwork to come in before I could join him down there, but when we got back, the boxes of CDs were sitting there for us."

The disc began as an experiment to see how well the band could record themselves. "We wanted to try and make a disc that sounded as good as a professionally produced one," Allende says. "We wanted to see if we could do it, and everything went so well. We think we got pretty close to that."

The recording process was equally rewarding for Calgary's Recipe for a Small Planet. The groove-fixated quartet headed out to Vancouver to create their second album, *Babel Fish*, with

SEE NEXT PAGE

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Sunny Shannon Elise

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who's playing where and when this week

### Thursday

Apr. 19—Sonny Rhodes at Blues on Whyte • Elise Osborne at Capital Hill Pub • Robin Kelly at Casino Yellowhead • The Parlour Snakes at Ceili's • Cool Blue Method at Druid • Duo 2-1 at Four Rooms Restaurant • Cryptospy Condrio, Dead Jesus at Fox and Hounds • Billy Wiseman at Lion's Head Pub • Ray-o-Vag, Little Baby Cupcakes at New City Uplink Lounge • EF at O'Byrne's • Tim Becker at Sherlock Holmes Capilano • Dave Hiebert at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes Capilano • Feast at Sidetrack Café • Michael Marra at Sugarbowl Café (University) • ¡Bomba! at Tin Pan Alley • King Muskafa at Urban Lounge • Bittergrass Hendrix at Yardbird Suite • Harley Symington at Zen's on 1st

Recall at Ottewell Neighbourhood Pub • Ian Stewart and the Untouchables at R&B Club • Broken Nose, Mammoth, Impaired at Rev • Kat Dancer at Riverside Hall • King Ring Nancy at Rock Central Station • Natalie and Andrew at Second Cup (102 Ave) • Tim Becker at Sherlock Holmes Capilano • Dave Hiebert at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes Capilano • Tony Dizon at Sherlock Holmes WEM • The Urbanites at Sidetrack Café • Drool, Johnny R. Soul and the Shit Lard Smile at Sidetrack Café • Recipe From a Small Planet at Tin Pan Alley • King Muskafa at Urban Lounge • Karl Roth Trio at Yardbird Suite

and the Untouchables at R&B Club • Danko Jones, 3 Days Wiser at Red's • Eddie Patterson Trio at Remedy • Twenty Fold, New Nation, Ozono Baby at Rock's Campus Pub • King Ring Nancy at Rock Central Station • Tim Becker at Sherlock Holmes Capilano • Dave Hiebert at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes Capilano • Tony Dizon at Sherlock Holmes WEM • The Urbanites at Sidetrack Café • Drool, Johnny R. Soul and the Shit Lard Smile at Sidetrack Café • Recipe From a Small Planet at Tin Pan Alley • King Muskafa at Urban Lounge • Karl Roth Trio at Yardbird Suite

Head Pub • Tim Becker at Sherlock Holmes Downtown • Tony Dizon at Sherlock Holmes WEM • Puentes Brothers at Sidetrack Café • ¡Bomba! at Urban Lounge

### Wednesday

Apr. 25—Trevor Findlay at Blues on Whyte • Silverhawk at Casino Yellowhead • Cool Blue Method at Druid • Todd Reynolds at Lion's Head Pub • Tim Becker at Sherlock Holmes Downtown • Mike Zaine at Sherlock Holmes Downtown • The Urbanites at Sidetrack Café • The Perpetrators at Sidetrack Café • Slash's Snakepit, Wide Mouth Mason, AC/DC at Skyreach Centre • Xlth House, Haven at Urban Lounge

### Saturday

Apr. 21—The Baymen at Atlantic Trap and Gill • Year of the Panda at Black Dog • Sonny Rhodes at Blues on Whyte • Rusty Reed Band at Capital Hill Pub • Ozzie and Harriett at Casino Edmonton • Robin Kelly at Casino Yellowhead • Archie Fisher, Michael Marra at Festival Place • Ian and Fred at Four Rooms Restaurant • Septimus at Fox and Hounds • Annie Gallup, Joel Kroeker at Freemasons Hall • Tooth 'N Nail at J.J.'s Pub • Prism, Face First at King's Knight Pub • Billy Wiseman at Lion's Head Pub • America Rosa at Mezza Luna • Fireballs of Freedom, Red Hot Lovers, Mutton at New City Uplink Lounge • Dwayne Allen at Nicholby's • Cool Blue Method at O'Byrne's • Total Recall at Ottewell Neighbourhood Pub • Ian Stewart

### Sunday

Apr. 22—Shannon Fayth at Blues on Whyte • Scona Brae, ¡Bomba!, Maria Dunn, Colleen Rae, John Spearn, Peter and Mary, Music of the Andes, Cartoonigans, Andrew McCormack Band, Buffalo Tilt Singers at Hawrelak Park • Thon Golub at Second Cup (Jasper Ave) • Mustard Smile at Sidetrack Café • Nelly Furtado at Winspear Centre

### Monday

Apr. 23—Trevor Findlay at Blues on Whyte • Todd Reynolds at Lion's Head Pub • Tony Dizon at Sherlock Holmes WEM • Hawk-sley Workman at Sidetrack Café

### Tuesday

Apr. 24—Trevor Findlay at Blues on Whyte • Todd Reynolds at Lion's

### Thursday

Apr. 26—Trevor Findlay at Blues on Whyte • Silverhawk at Casino Yellowhead • Cool Blue Method at Druid • Brett Miles Trio at Four Rooms Restaurant • Todd Reynolds at Lion's Head Pub • ¡Bomba! at Mezza Luna • Radiogram, Shady Pines at New City Uplink Lounge • Godsmack, Econoline Crush, Kardinal Offishall at Northlands Agricore • Dave Lee, Garry White at Rev • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mike Zaine at Sherlock Holmes Downtown • Tony Dizon at Sherlock Holmes WEM • Zubot and Dawson, Bob Kemmis at Sidetrack Café • Dave Babcock Trio at Tin Pan Alley • Usual Suspects at Urban Lounge



# Music Notes

Continued from previous page

the intent of hiring an engineer and producing the songs themselves.

They wound up hiring producer Ben Kaplan and locking themselves in Vancouver's Greenhouse Studios for two weeks. When they walked in, the band also discovered they had free access to the instrument collection of Kaplan's friend, noted producer GGGarth Richardson. "He had all kinds of bass and guitar amplifiers, synths and effects pedals," laughs lead vocalist and guitarist Jason Crocker. "It led to some pretty long 16-hour days in the studio."

Although they spent a lot of time reshaping the songs on *Babel Fish* with their new toys, the group had a clear idea of what they wanted to accomplish. "We definitely came in prepared well ahead of time," says Crocker. "All we did was start experimenting on the skeleton."

Crocker believes that *Babel Fish* is a much more mature outing than anything they've done before. The influence of Sly and the Family Stone, Otis Redding and fusion jazz is still there, but the disc's playful vibe and accomplished musicianship reveal a band developing a highly original sound.

"I don't know if there are any specific reference points in our music," muses Crocker, "because if any come up, it's only for a moment before they're gone. Our music just flows in all kinds of ways, but always with a destination in mind." —DAVE JOHNSTON

## Stage door Johnny

**Johnny R. Soul and the Shit Disturbers • Stars Nightclub • Sat, Apr 21** Johnny R. Soul is feeling a little sad. "Some of my friends called me last night after midnight and told me that Joey Ramone died," says the lead singer and guitarist for the three-(sometimes four)-piece punk rock unit. "We cried together for a while. So this weekend, we're playing for Joey Ramone. And the beer, Joey would appreciate that. We're going to offer pure rock 'n' roll excitement, Joey Ramone-style."

Local punk fans have met Johnny R. Soul before (even though he had to cut off his sideburns—"those chops of fury," as he calls them). He was once the frontman for the constantly reuniting Radio City Riot Squad, and his backup band, the Shit Disturbers, are also well-known. Handling bass is Soul's old rock 'n' roll buddy from Radio City, Al Hildebrandt, and on the skins is Darren Chewka. Joining the Shit Disturbers on lead guitar for the night is Ted Wright.

At first glance, you might think that this is nothing more than a show by local rockin' heroes Les Tabernacles (only head Tabernacle Rob Wright is missing from the lineup), but you'd be wrong, says Soul (a.k.a. Liam Copeland). "It's the boys minus the lead singer, but Ozzy Osbourne's throat wasn't working so Rob went in to fill in for Ozzy on a couple dates for Black Sabbath last week."

But in all seriousness, this side project is just something Johnny and Al have been working on for some time now. "We wrote some new songs that Al and I have been working on for a

while," says Soul. "And it's time for me to sing again, at least for one day. This is just a thing to play when Les Tabernacles is not playing. I've got to be doing something on the off times."

Those wondering when Les Tabernacles will hit the stage again will have to wait until May 18, when the band's CD fundraising show plays the Rev.



## Lust of the Red Hot Lovers

**Red Hot Lovers • With Mutton and Fireballs of Freedom • New City Likwid Lounge • Sat, Apr 21** What does it take to be a Red Hot Lover? Well, Sik Bitch, the Calgary band's guitarist, isn't going to give away too many of his secrets.

"You've got to have long black greasy hair, I guess," he says. "It's not what's on the outside; it's what inside that counts."

"It's just stripped-down rock 'n' roll," he continues. "A couple of us have played in show-type bands like the Mants and Helvis, so it's the exact opposite of that—no masks and stripped-down rock. This is more honest rock because that was missing in the other bands. It's kind of fun to hide behind a mask, but it's funner being yourself and just rockin'."

Honest or not, there are always some masks that bands wear. Instead of their own names, the Red Hot Lovers perform under a variety of aliases. The lineup includes the aforementioned Bitch, bassist Tony the Butcher, drummer Gre Slaxxx, guitarist Randy Romance and lead singer Dan Ger. "We're just filling our rock 'n' roll obligations," Bitch explains. "I'm sure Slash's real name isn't Slash either."

The band formed last summer and in that short time, they've been making a lot of noise on the streets of Cowtown. "It's been really good in Calgary," Bitch says. "We've been getting tons of press and everybody seems to dig it. It's totally coming back, this old '70s-style rock 'n' roll. The whole disco thing came back, so I guess this is the time for old rock 'n' roll. Everything seems to take its turn and everybody seems to be digging it again."

Still, he says, in the beginning, some audiences were a little scared of them. Their first show was an all-ages affair that featured mostly emo-style bands and when the Red Hot Lovers took to the stage with their loud and sweaty rock music, the kids backed away from the stage. But after a couple of songs, the crowd started to get into their sound.

The Red Hot Lovers have one EP under their belts, the vividly titled *Death Ride* they will also be releasing a seven-inch this summer on Red Line Records, a label out of Red Deer.



Zubot and Dawson

## The Zu story

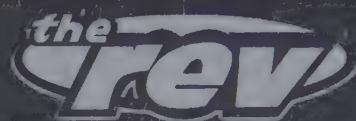
**Zubot and Dawson • Sidetrack Café • Thu, Apr 26** Steve Dawson laughs when he's told that his publicist in Toronto calls Zubot and Dawson the Susan Lucci of the Juno Awards. That's a bit of an exaggeration, though: Zubot and Dawson have only received two Juno nominations, both in the category of Best Roots and Traditional Album (this year for their album *Tractor Parts* and previously for their first album, *Strang*). They lost both times, but their record pales before Lucci's 20-year drought.

"That's a good one," says Dawson about the comparison, "but I don't think we're at her level. I guess it's good that we've been nominated for both of our albums, so it means that people are digging the stuff we put out." *Tractor Parts* has also received a staggering five West Coast Music Awards for Roots and Traditional Album, Instrumental Album, Independent Album, Producer of the Year and Engineer of the Year. The album also won an Independent Music Award for Best Roots and Traditional Album at this year's Canadian Music Week in Toronto.

Awards are nice but they're not the be-all and end-all for Jesse Zubot and Steve Dawson. "It's a really nice compliment," Dawson says, "but these awards don't make any difference to us personally, but it makes people happy for us and makes people come and check out us out because we must be okay if we're getting prizes."

It's the exploration of music that keeps the duo's adrenaline going, both together and apart. Since the release of *Tractor Parts*, they've each produced albums by other singer/songwriters and completed solo albums on their own. Both solo projects are totally different from each other and from any of their work as a duo. Dawson's project is a completely stripped-down acoustic work while Zubot has been exploring electronic sounds. "We're not [making] a conscious effort to do anything different," he says, "but it's cool to have a creative outlet to try new things. It's an essential element for most people who are in a band. There are always things that aren't applicable to a certain group and you have to do something about it or it just festers inside you."

The duo are also heading to Toronto in May to record with a couple of Canada's most respected jazz artists, bassist/composer Andrew Downing and trumpeter Jim Turcotte, after which they'll be touring in that format at a number of jazz festivals. "The idea," Dawson says, "was to do this record to bring together these compositions and have a neat mix of a jazz thing and our sort of traditional rootsy thing.... Open-minded people who like jazz will dig it, which is kind of cool." ☉



Thur  
Apr  
19

**lush** 75cHi-balls  
presents **DAVE** the drummer  
with residents triptomene and spill milk

Fri  
Apr  
20

**BROKEN NOSE** Cd release Party  
\$6 cover, \$12 gets a free CD  
party with Mammoth & Impaired doors 8:30

Thur  
Apr  
26

**The Slinky Tour** with Dave Lee and Garry White  
and for this stop on the tour only, **Mhonolink**

Thur  
May  
03

**compromise** with **loco** (winnipeg) **idrop** and **glasshead** (vancouver)

Fri  
May  
04

**sonica** cd release party with the schematics and stone koan

Tue  
May  
08

**MEAN RED** with **Generica** and **SPIDERS** and guests tha

Fri  
May  
18

**Les Tabernacles** with **Red Hot Lovers** (calgary) and guests tha

Fri  
June  
01

**Fat Man's Belly** with **Hiatus** and guest tha (calgary)

doors for all shows at 9:30 (unless otherwise stated)  
10030 102st info 423 7820



## MUSICWEEKLY

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Deadline is 3pm Friday.  
Turn to "More Music" on page 18 for day-to-day listings.



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BRUNCH FROM 11:30 - 2

EVERY DAY  
HAPPY HOUR  
4-8PM

## ALTERNATIVE

**NEW CITY LIKWID LOUNGE** 10161/57-112 Street, 413-4578. THU 19: Ray-o-Vaq, Little Baby Cupcakes. FRI 20: Smak! Playboy Assassin. SAT 21: Fireballs of Freedom, Red Hot Lovers, Mutton. THU 26: Radiogram (folk), Shady Pines. FRI 27: The Black Halos, by a Thread, The Moneyshots.

**REV** 10030-102 Street, 424-2851. FRI 20: Broken Nose-CD release party, Mammoth, Impaired. THU 26: The Slinky Tour with Dave Lee and Garry White, Minotaur.

## BLUES AND ROOTS

**THE ATLANTIC TRAP AND GILL** 7704 Calgary Trail S., 432-4611. THU 19: Open mic hosted by Leona. FRI 20-SAT 21: The Bayman.

**THE BLACK DOG FREEHOUSE** 10425 Whyte Ave., 439-1082. \*Every SAT (3-6pm): Hair of the Dog. SAT 21: Year of The Panda.

**BLUES AT THE HILL-CAPITAL HILL PUB** 14203 Stony Plain Road, 454-3063. THU 19: FRI 20: Elsie Osborne. SAT 21: Rusty Reed Band.

**BLUES ON WHYTE** 10329 Whyte Avenue, 439-3981. THU 19-SAT 21: Sonny Rhodes. SUN 22: Shannon Fayth. MON 23-SAT 28: Trevor Findlay. SUN 29: Denver Boots.

**CEILIS IRISH PUB** 10338-109th Street. THU 19: Seba Nite, featuring The Parlor Snakes. No cover.  
**CVBERTOPIA INTERNET CAFE** 11607 Jasper Avenue, Upper floor, 451-3849. \*Every SUN (2-5pm): Open stage for any pre-approved musical acts. Hosted by Kjerstin (folk singer/songwriter). Starting April 29.

**THE DRUID** 11606 Jasper Avenue, 454-9928. THU 19 (9pm): Cool Blue Method. No cover. TUE 24 (9pm): Open stage with Captain Tractor's Chris Wynter. No cover. WED 25 (9-30pm): Leaving Elliott. No cover. THU 26 (9pm): Cool Blue Method. No cover.

**EXPRESSONZ CAFE MARKET AND MEETING PLACE** 9142-118 Avenue, 471-

9125. FRI 20: Bissett and Watt Band with Conny Kowalski Band. SAT 21: Open Stage with Randall Walsh. FRI 27: Karyn Stirling and Connie Collingwood with Mike Sadava. SAT 28: Open Stage with Randall Walsh.

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-3378. SAT 21 (7-30pm): Archie Fisher and Michael Marra (folk songwriters). TIX: \$16.50 cabaret, \$15 adult, \$12.50 kid/senior.

**FREEMASONS HALL** 10318-100 Ave. SAT 21 (7pm): Annie Gallup, Joel Kroeker. TIX: \$10 adv, \$12 @ door. Adv. tickets @ Blackbyrd Myozook, Sound Connection

**FULL MOON FOLK CLUB** Riverdale Hall, 9231-100 Avenue, 438-6410, 420-1757. FRI 27 (7pm door): Katy Moffat, Steve Young (singer/songwriters). TIX: \$15 @ door, \$13 adv. @ TIX On the Square

**HAWRELAK PARK** www.earthday.ca. SUN 22 (noon-6pm): EARTH DAY Scona Brae, Bombal, Maria Dunn, Colleen Rae, John Spearm, Peter and Mary, Music of the Andes, Cartoonigans, Andrew McCormack Band, Buffalo Tell Singers. Free.

**MAMBO** 10018-105 St., 425-9033. SAT 28: America Rosa.

**MEZZA LUNA** 10238-104 St., 423-1304. Latin club now open. \*Every WED (9-11pm): Free dance lessons. \*Every THU (beginning Apr. 26): Bombal! FRI 20-SAT 21: America Rosa. THU 26: Bombal!

**NICHOLBY'S BAR AND GRILL** 11062-156 Street, 448-2255. \*Every WED: Karaoke and Music Trivia. FRI 20-SAT 21: Dwayne Allen.

**OBYRNES IRISH PUB** 10616-82 Avenue, 414-6666. THU 19: FRI 20-SAT 21: Cool Blue Method.

**THE R&B CLUB** 9271-34 Ave., 490-5469. THU 19: Battle of the Bands. FRI 20-SAT 21: Ian Stewart and the Untouchables. THU 26: Battle of the Bands

**RIVERDALE HALL** 9231-100 Avenue, 432-7633, 420-1757. FRI 20 (8pm): Kat Danser is an acoustic folk, blues singer/songwriter. TIX: \$6 @ door, Orlando Books, 10123-82 Avenue, Southside Sound 10362-82 Avenue, 432-7503; TIX On the Square, 3 Sir Winston Churchill Square.

**SECOND CUP** 10303 Jasper Ave., 424-7458. \*Every THU (7-30-10:30pm): Ron Taylor's open stage. \*Every SUN (8-10:30pm): Live music. SUN 22 (8-10:30pm): Thom Golub (jazz bass). SUN 29: Turtle Crossing (roots/pop)

**SECOND CUP** 12336-102 Avenue, 451-7574. \*Every FRI (8-11pm): Eclectic Live Music. FRI 20: Natalie and Andrew (singer/songwriters). FRI 27: Turtle Crossing (roots/pop).

**SIDETRACK CAFE** 10333-112 Street, 421-1326. \*Every SUN: Variety Night. THU 19 (9pm): Austin Lounge Lizards (country, bluegrass). TIX: \$8 adv, \$10 day of. Adv. tickets @ the Sidetrack. FRI 20 (9pm): The Urbanites (dance and party band). \$8 cover. SUN 22 (8pm): Comedy Show. Band: Mustard Smile, DJ Dudeman. \$5 cover. MON 23: Zuk Presents: Hawkley Workman. TIX: \$10 adv, \$12 day of. Adv. tickets @ the Sidetrack. TUE 24 (9pm): Puentes Brothers. (Cuban). TIX: \$8 adv, \$10 day of. Adv. tickets @ the Sidetrack. WED 25 (9pm): The Perpetrators (blues). \$5 cover. THU 26 (9pm): Zubot and Dawson with Bob Kemmis (acoustic). \$8 cover. TIX: \$10 @ door. Adv. tickets @ the Sidetrack. FRI 27 (9pm): Rotting Fruit (dance party band). \$5 cover. SAT 28 (9pm): Mocking Shadows (7-piece R&B, pop, soul). \$7 cover. SUN 29 (2-30pm doors; 3:30pm start): Zoro (Drum Clinic). Presented by Leonard McQuade. TIX: \$10 adv, \$7 day of. Adv. tickets @ Long and McQuade and the Sidetrack. SUN 29 (8pm): Comedy Show. Band: Adam's Rib, DJ Dudeman. \$5 cover

**SUGARBOWL CAFE AND BAR** 10922-88 Ave., 433-8369. \*Every FRI: Original live music. FRI 20: Michael Marra. \$5 cover. FRI 27: Dean Lonsdale and Tanyss Nixi (Double Bill). \$3 cover.

**TIM'S GRILL** 7106-109 Street, 413-9606. \*Every WED: Karaoke. \*Every SAT: Open Stage

**TIN PAN ALLEY** 4804 Calgary Trail South, 702-2060. THU 19: Rhonda Withnell Trio (jazz). FRI 20: Bombal (Latin) CD release party. Broadcast live on CBC. SAT 21: Recipe From a Small Planet (funk, soul rock). CD release party. THU 26: Dave Babcock Trio (jazz) FRI 27: Hi-Phonics (R&B, Funkalicious grooves). SAT 28: Cool Blue Method (Blues, Funk, Rock)

**UPTOWN FOLK CLUB** Queen Mary Park Community Hall, 10844-117 St., 463-3957. FRI 27 (7pm performer sign-up; 7:30pm music): Open stage. TIX: Members free, \$3 non-members.

## CLASSICAL

**THE ALBERTA BAROQUE ENSEMBLE** Robertson-Wesley United Church, 10209-

123 Street, 467-6531. SUN 29 (3pm): Soprano Dolce featuring Leslie Fagan (soprano soloist)

**ALL SAINTS' ANGLICAN CATHEDRAL** 10035-103 Street, 420-1757. SAT 21 (8pm): Piano Plus: Music of the Salon and Stage: The Edmonton Opera Apprentices. TIX: \$10 adult, \$8 senior/student @ TIX on the Square or @ the door.

**CITY HALL** City Room, Sir Winston Churchill Sq., 423-7534. TUE 24 (7:30-9:30pm): Kiwanis Music Festival Kick-off.

**CONVOCATION HALL** Arts Building, U of A Campus, 420-1757, 492-0601. FRI 27 (8pm): Faculty and Friends: Brass Band Music with Philip Jones. TIX: \$5 student/senior, \$10 adult.

**EDMONTON CLASSICAL GUITAR SOCIETY** Muttart Hall, Alberta College, 10050 MacDonald Drive, 433-3742, 420-1757. FRI 27 (8pm): Antigoni Goni (Greek guitarist). TIX: \$16, \$13 student/senior/members. Adv.

tickets @ The Gramophone, Women's Guitars, TIX on the Square.

**EDMONTON SYMPHONY ORCHESTRA** Winsper Centre, 4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414. \*420-1757. FRI 20-SAT 21 (8pm): Masters Series: Maria Callas (piano), Vladimir Vajek (guest conductor). TIX: \$22.50 Rush tickets (walk-in, day of show) @ TIX on the Square or for Apr. 20. TUE 24-THU 26 (10:45-11:30am and 1:15-2pm): A Musical Trip Through Asia: Education Concert, Grades K-3. Two performances each day. Celebrate the music of the East and how it has found a place in the orchestra.

**EDMONTON VOCAL MINORITY** Catalyst Theatre, 11111-208 Street, 77pm: Spring Fever Cabaret. TIX: Adv. tickets @ The Front Page, Orlando Books, Clea's Books, Pride Video.

**MCDOWALL UNITED CHURCH** Banquet Hall, 10025-101 Street, 420-1757. SUN 22 (3pm): A Spring Open: Antise Women's Choir. TIX: \$12 adult, \$8 student/senior @ TIX on the Square or @ door. SAT 27 (7:30pm): Edmonton Swiss Men's Choir. Free.

**NORTH AMERICAN BAPTIST COLLEGE** Stencil Hall, 11525-23 Ave. SUN 22 (3pm): Elizabeth and Marcel Bergmann (piano duo). TIX: \$10 @ door, kids under \$yrs free.

**ST. JOSEPH'S BASILICA** 114 St., Jasper Ave., 423-3233, 451-8000. FRI 27 (8pm): Remember The Children: Guest organist Hugh Williams. Memorial benefit concert for the victims of El Salvador Earthquakes. TIX: \$12 adult, \$10 senior/student advance tickets. Proceeds are shared with the victims of the earthquakes of El Salvador through Wings of Hope and D.

**VICTORIA SCHOOL OF PERFORMING AND VISUAL ARTS** Eva O. Howard Theatre, 101 St., Kingsway Ave., 426-3010. THU 19: Global Traditions. (Instrumental folk music). WED 25: Sing Me a Story: The Choral Tradition. TIX: \$5 adult; \$3 youth/senior.

## COUNTRY

**WINSPEAR CENTRE** 4 Sir Winston Churchill Square, 428-1414. THU 19 (8pm show): Lisa Brokop and Tara Lyn Hart. TIX: \$25 orchestra, terrace and dress circle; \$21 upper circle and gallery

## JAZZ

**FOUR ROOMS JAZZ** 102 Ave. entrance, Edmonton Centre, 426-4767. THU 19 (9pm): Duo 2-1. SAT 21 (9pm): Ian and Fred of the Hi-Phonics. THU 26-FRI 27 (9pm): The Brett Miles Trio.

**REMEDY** 8631-109 St., 433-3096. SAT 21 (doors 8:30pm; music 9pm): Eddie Patterson Trio "Space Jazz". \$5 cover.

**RIVERCITY CHOPHOUSE** 11811 Jasper Ave., 482-1140. \*Patio open daily. \*Every SAT and SUN (11am-2pm): Andrew Glover (piano). \*Every SUN-TUE (6:30-9pm): Andrew Glover (piano).

**YARDBIRD SUITE** 11 Tommy Banks Way, 103 Street, 86 Avenue, 432-0428, 451-8000. \*Every FRI: Non-smoking nights. \*Every TUE: Jam Session. THU 20 (8pm door): Ilini Hendrix Tribute Night with Bittergrass Hendrix. TIX: \$6 member, \$10 guest. SAT 21 (8pm door).

SEE NEXT PAGE

THURS

APR 19

CJSB FM 96.3 SHOWCASE THURSDAYS

rayovaq & LITTLE BABY CUPCAKES

from calgary

HAIR-MET MONDAYS WITH DJ RED DAWN & L. RON MAIDEN

APR 20

THURS

SMAK!

PLAYBOY ASSASSIN

THURSDAYS WITH THE RETURN OF DJ SHONE

APR 21

THURS

FIREBALLS OF FREEDOM

estrus recording artists

RED HOT LOVERS & MUTTON

CJSB FM 96.3 SHOWCASE THURSDAYS

APR 26

THURS

radiogram

from vancouver with guests SHADY PINES

CHOCOLATE SUNDAYS WITH KOOL HAND LUG & REMO WILLIAMS

APR 27

FRI

THE BLACK HALOS

by a thread & THE MONEYSNOTS

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VUE Weekly

for the city

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Festival Place

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On Sunday, April 22, millions of Canadians will join people in over 150 countries for the annual **Earth Day** celebration. Since it began in the United States in 1970, Earth Day has become the largest, most celebrated environmental event in the world. While concerned citizens can discuss and learn about local environmental issues and projects such as the Zero Waste initiative and Clean Air Day, they can also partake in exhibitions and entertainment. If you're planning to stroll down to Hawrelak Park on Sunday, you'll be able to catch local acts like celtic sextet *Sceona Brae* (pictured). For more information about Earth Day, visit their website at [www.earthday.ca](http://www.earthday.ca).

## MUSICWEEKLY

Continued from previous page


Karl Roth Trio. TIX: \$8 member, \$12 guest  
FRI 27-SAT 28 (8pm door): Eddie C.  
Campbell (blues). TIX: \$13, \$9 for  
Edmonton Jazz Society members.

**ZENARI'S ON 1ST** 10117-101 Street,  
425-6151. FRI 20: Harley Symington (guitar,  
vocals).

### PIANO BARS

**THE LION'S HEAD PUB** Coast Terrace Inn,  
4440 Calgary Trail South, 431-5815. THU  
19-SAT 21: Billy Wiseman. MON 23-SAT 28:  
Todd Reynolds.

**SHERLOCK HOLMES CAPILANO** Capilano  
Mall, 5004-98 Avenue, 463-7788. THU  
19-SAT 21: Tim Becker. THU 26-SAT 28:  
Sam August.

**SHERLOCK HOLMES DOWNTOWN**   
Howard Way, 10012-101A Avenue, 426-  
7784. THU 19-SAT 21: Dave Hiebert. TUE  
24-SAT 28: Tim Becker.

**SHERLOCK HOLMES W.E.M.** Bourbon St.,  
444-1752. THU 19-SAT 21: Tony Dizon  
MON 23-SAT 28: Tony Dizon.

**SHERLOCK HOLMES ON WHYTE** 10341-  
82 Avenue, 433-9676. \*Every SUN (9pm-  
1am): Karaoke. THU 19-SAT 21: Duff  
Robison. WED 25-SAT 28: Mike Zaine.

### POP AND ROCK

Also see VUE Weekly on page 32.

**CASINO EDMONTON** 7055 Argyle Road,  
463-9467. FRI 20-SAT 21: Ozzie and  
Harriett. FRI 27-SAT 28: Bobby Hutchinson  
and San Jose West.

**CASINO YELLOWHEAD** 12464-153 Street,  
463-9467. THU 19-SAT 21: Robin Kelly as  
Elvis. THU 26-SAT 28: Silverhawk.

**THE FOX & HOUNDS** 10125-109 Street  
THU 19 (8pm door): Cryptopsy Condrio,  
Dead Jesus. \$14 cover. SAT 21: Septimus.  
\$5 cover.

**J.J.'S PUB** 13160-118 Avenue, 451-9180  
\*Every WED: Open stage hosted by Javed  
Band. FRI 20-SAT 21: Tooth N Nail. FRI 23:  
Theceptions (rock).

**KINGSKNIGHT PUB** 9221-34 Avenue, 433-  
2599. FRI 20-SAT 21: Prism, Face First. FRI  
27-SAT 28: Side Show Bob.

**LONGRIDERS SALOON** 11733-78 Street,  
479-7400. FRI 20-SAT 21: Chad Klinger. \$4  
cover. TUE 14-WED 15: Joyce Smith and  
Rodeo Wind. FRI 27-SAT 28: Electric Cattle  
Company. \$4 cover.

**NORTHLANDS AGRICOM** 451-8000. THU  
26: Muchloud Tour: Godsmack, Econoline  
Crush, Kardinal Offishall. TIX: \$27-\$50 adv. @  
TicketMaster.

**OTTWELL NEIGHBOURHOOD PUB**  
6104-90 Ave. FRI 20-SAT 21: Total Recall

**RED'S** WEM, 487-2066, 451-8000. SAT 21  
Danko Jones, 3 Days Wiser. TIX: \$10.95 adv.,  
\$13.95 day of. FRI 27: Bill Naked, Live on  
Release. All ages with licensed beer gardens  
TIX: \$14 adv., \$16 day of

**REOLA'S CAMPUS PUB** 10805-105  
Avenue, 424-1072. SAT 21: Twenty Folk,  
New Nation, Ozone Baby (Rock). FRI 27:  
College Party, Amadan, Lost Action Heroes  
(rock, ska). SAT 28: Deep Fine Grind,  
Atrophy (heavy rock metal)

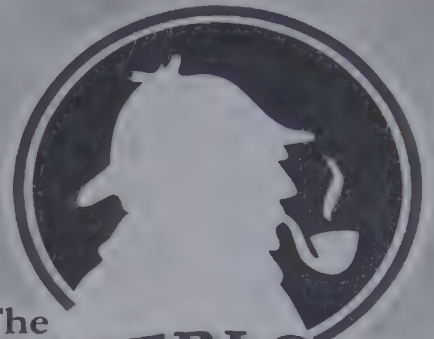
**ROCK CENTRAL STATION** Kingsway Inn,  
10812 Kingsway Ave., 479-4266. FRI 20-SAT  
21: King Ring Nancy.

**SKYREACH CENTRE** 451-8000. WED 25  
Slash's Snakepit, Wide Mouth Mason,  
AC/DC

**STARS** 10545 Whyte Avenue, 434-5366,  
439-7500. SAT 21 (9pm door): Drool with  
Johnny R. Soule and the Shit Disturbers

**URBAN LOUNGE** 8111-105 St., 439-3388  
\*Every MON: I.R.S. Mondays w/ DJ Gilligan  
THU 19 (9pm): Back of the Lounge: Girls  
With Guitars with Linda McRae (Spirit of  
the West), Danielle French, Belinda Bruce  
and Nadine Davenport. \$5 cover. FRI 20-SAT  
21 (10pm): King Muskoka (cover band).  
TIX: \$5 cover. TUE 24 (9pm): Bombal  
\$3 cover. WED 25 (10pm): Altit House,  
Haven. \$5 cover. THU 26 (10pm): Usual  
Suspects. \$3 cover. FRI 27-SAT 28 (10pm):  
Tar Baby. \$5 cover

**WINSPEAR CENTRE** 428-1414. SUN 22  
(7-10pm show): Nelly Furtado (singer/song-  
writer). Sold out. TIX: \$30.50 orchestra, ter-  
race, dress circle; \$22.50 upper circle gallery.



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Apr 23-28: Tony Dizon

### CAPILANO

Apr 19-21: Tim Becker  
Apr 26-28: Sam August

### WHYTE AVE

Sundays 9pm-1am Karaoke  
Apr 19-21: Duff Robison  
Apr 25-28: Mike Zaine

### DOWNTOWN

Apr 19-21: Dave Hiebert  
Apr 24-28: Tim Becker

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# CONCERT



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# The personal is political for Econoline Crush

Trevor Hurst takes his musical campaign to the people

By RICK OVERWATER

Econoline Crush's Trevor Hurst is ever the politician—or at least he could give a few lessons on how to be one. Not only is the guy surprisingly articulate, answering questions in complete sentences instead of the average disinterested musician's replies of "Uh, I guess so," he doesn't tiptoe around queries that, frankly, piss other Canadian singers off. All those traits simply come with the job, he says. And with *Brand New History*, the band's new disc, it's the musical

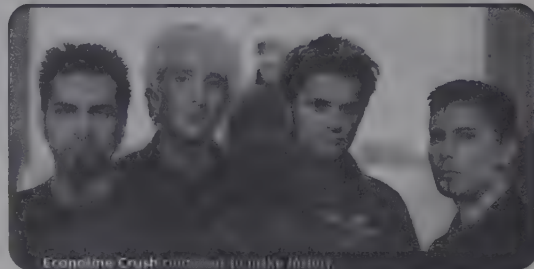
equivalent of election time. Econoline Crush wants your vote.

"I always thought that being in a band and campaigning on a new record is a lot like the campaign stump when you're running for Parliament," the singer explains. "You go around, you do the interviews, you play the shows, you open at these rallies."

Okay, that makes sense. So let's run with this whole election theme here. (It definitely seems to work for Hurst.) "We were looking at this whole thing," he says, "thinking, 'What's this campaign about?' and I thought we could go about it certain ways or we could just roll in with the tanks. That's when we got into all this communist dictatorship art and we made our cover to look like we're coming to take over—we're serious."

Serious about the new CD being taken seriously, that is. To that end, the band has also put in considerable effort to streamline their sound and the way they go about playing it live. The songs on *Brand New History* have the sound you'd expect, the same mixture of slightly hard-edged rockers that, rest assured, won't rock the boat, all laced with a few dashes of electronica. But the samples and the other electronic frippery are less prominent this time out, the result of a decision to forgo the kind of techno tricks that hamper the spontaneity of live rock bands. They test-drove this new approach on an intimate group of contest winners recently, playing a strictly acoustic set. Hurst is enthusiastic about the results, believing he now has proof that their songs stand up on their own.

"When you pull that off and it sounds great, I think you realize there's some musicianship behind the



band," says a glowing Hurst. "It's not just all a bunch of sequencing and stuff—this is a formidable rock force."

## Details in the Devil

That's a lofty claim. But, then again, Econoline Crush has carved out a sizable niche on the Canadian music charts and, though Hurst downplays its impact, their last album, *The Devil You Know*, got the living hell played out of it on our side of the border. Which begs a prickly question (remember, we're still milking this campaign trail thing here): how does Hurst feel about the fact that their tremendous Canadian success has made them CanCon poster boys?

"CanCon props up mediocrity and I think it should be abolished," he bluntly answers. Really? That's a surprising response given the fact that lots of critics (lots and lots and lots) feel the laws designed to protect Canuck musicians contribute heavily to the success of Econoline Crush. Hurst couldn't care less.

"Maybe we wouldn't have made it to this point, maybe we would have made it further," he muses. "Probably we wouldn't have got the breaks we got at MuchMusic—it would be hard to compete with those \$200,000 to \$300,000 videos and that's where CanCon helps."

"There are bands that spend more on blow and hookers than it costs us to do a record," he adds, pointing out that the (perceived) American advan-

tage makes them work that much harder—work that's far easier to endure than their reputation as a band "propped up" by a nationalistic law. Hurst feels the proof will come in the record store, where the kids cast their ballot with hard-earned dollars.

## Every Loud has a silver lining

And so the campaign trail continues, as Econoline Crush crosses the country with oddball running mates Kardinal Offishall and Godsmack on the Much Loud Tour. "There is just such a sheer amount of music out there that things that are even half-assed close kinda work," Hurst says of the tour's diverse lineup. Playing new material to prove they deserve the heights they've reached, Hurst is almost frighteningly positive about their future. He's confident that their previous tours, including two opening for Kiss, have set them up to crack the States open as well—it's all just a matter of time. As long as, Hurst says emphatically, the band keeps striving for the perfect song when they release new music. "If you're chasing it down with your band, I don't think you ever get it right—you get close," he says. "The day you do get it right—I think that's the last record." ☛

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# HAWKSLEY WORKMAN LOVES A GOOD GAG

A caffeinated conversation with the most delicious wolf of all

BY DAN RUBINSTEIN

**F**orgive Hawksley Workman. He's feeling a little *funny* today. Sort of a cross between funny

ha-ha and funny peculiar. The kind of funny you feel when you wake up and drink a lot of coffee without eating. The kind of funny that, if you're a swaggering, strutting, sexed-up twentysomething singer/songwriter/bandleader/multi-instrumentalist about to dive into a phone interview about your climb to the cusp of international stardom and all that has (or hasn't) changed in your life over the last 12 months... well, it's a funniness that

has certain creative conversational advantages.

"You'd think you could sort of remedy it by eating a loaf of bread," Workman says about his caffeine-induced jumpiness, "but it's still hard."

It can't possibly be hard being Hawksley Workman these days. After releasing his debut album, *For Him and the Girls*, in late 1999, he did some hardcore cross-Canada troubadouring to make a name for

himself outside his native Ontario. Then he popped across the pond to England and France, racking up accolades and audiences there before coming home a couple of months ago to release his second, noticeably raunchier disc, *(Last Night We Were) The Delicious Wolves*. Oh, Workman is still far from rich. And he doesn't have as much time to noodle around at the piano as he'd like. But, as he admits with a joyous cackle, yes, thank you, the ride is pretty fun.

"I worked really hard as a kid," Workman says, hinting at a childhood in the Ontario cottage country town of Huntsville that he's never too specific about. "I pretty much sacrificed my whole adolescence to try to become the best drummer going—and I did become a really great drummer. But I think I had this notion when I was young that I would work and work and work and work for that opportunity. And that opportunity, when you're a kid, looks kind of like this star in the sky."

"It's more work than I ever would have anticipated," he continues. "It's like working for the opportunity to work three times as hard as you're already working. But it is fun, admittedly, not to lament it. I'm sure you've listened to enough artists talking about how terrible it is to be an artist. It's just part of the job. I think I've adjusted my expectations: don't expect to be able to fall asleep at regular hours, don't expect to be eating good food, don't expect to be comfortable all the time. As soon as you change those expectations, you're gonna be happier more."

## Hawk concocts chock-a-block rock

Equal parts pop, pageantry and poignant poetry, both of Workman's albums are fanciful amalgams of snappy Bowie-esque operatic rock and whimsical, tender ballads chock-a-block with clever wordplay. Images, phrases and double entendres (here or hear? morning or mourning?) escape from the crags and corners of his timeless subconscious. Tracks are punctuated by his elastic voice, which dives into earthy grumbling and leaps to soaring climaxes among bouts of Elvis Costello-style staccato.

Onstage, surrounded by players whose hands he need not hold,

Workman puts on a memorable show.

When he last performed at the Sidetrack, he carefully changed from jacket-and-tie finery into military fatigues (complete with combat boots, if my memory serves me right) while engaged in amusing between-song banter. At the Toronto CD release show for his latest disc, a string quartet played its interpretation of the songs before the rock 'n' roll band made its appearance.

Some critics see Workman's various accoutrements as nothing more than gimmickry, sideshow hucksterism in action. The "Hawksley Workman" handle, in fact, is the

cornerstone of his musical persona—and a writer with Toronto's *Now Magazine* recently took delight in tracking down and gleaning stories from several Huntsvilleans who knew Ryan Corrigan as a boy.

"I was a little put off by that article, just because of the sort of smartassiness of it," says Workman. "But I think what distresses me more is that there's this notion that somehow I'm lying in a tub somewhere scripting out what I'm gonna say or do or what I'm gonna wear—that this alleged persona is some demented movie that I get to jump in and out of. Really, it's just part of the package, the musical package. Really, it's just me, just what I am. I don't think there's anything worth deconstruction. I'm just trying to make things more interesting."

## Vinyl tap

Workman started making things interesting as soon as he arrived on the Toronto music scene. His first artist biography, irreverent and largely fictitious, featured entertaining descriptions of past pursuits. His tenure as the custodian at a tap dance academy, for instance. That nugget was largely ignored by the Canadian press—there are plenty of angles to explore with this guy—but the Brits loved it. During his de facto residency in London, spiced up by trips around England and Ireland and a jaunt to Paris, Workman earned rave reviews. And the British music press fell for the custodian bit.

"I wrote that bio a couple of years ago just for a lark because I figured Canadian journalists must read enough dreadful bios about enough dreadful rock 'n' roll bands," chuckles Workman, who might come across as cocky if he weren't so damn talented. "I thought, 'Well, at least make it interesting.' It's funny that Canadian journalists didn't take to it in the same serious way. I think the British just love a sense of novelty. Being Canadian is novel enough. But a tap dancing Canadian? 'Aw, hell. That's brilliant!'"

Workman was still promoting his first album while overseas. Now he's back in the New World with number two, already preparing for return trip to Europe. In between, he stole away for a week, a frazzle-reducing solo sidetrack to Costa Rica to swing in a hammock and swim. ("It's not that I don't recommend travelling alone," he advises. "I don't recommend coming from a Central American country back through the Canadian border alone. Because when you don't fit into the description of a typical Canadian tourist—fat, bald, with a bad sunburn—the only other category you seem to fit into is Drug-Smuggling Criminal. I was lucky enough to fit into the latter category and was treated to a different sort of interview.")

## The loves of Isadora

That adventure notwithstanding, Workman doesn't mind his demanding travel schedule, which he generally sets himself. While





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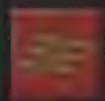
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## Hawksley Workman

Continued from page 23

he's got a distribution deal with Universal, hence some interaction with the heavy machinery, his CDs are released on his own label, Isadora Records. That means he doesn't feel much pulling (or any prodding!) from the music industry—and all of his dealings with industry types, astonishingly, have been positive.

The beauty of this arrangement is that when Workman wants to make a record like *(Last Night We Were) The Delicious Wolves*, a slightly stylistic departure from his hugely successful debut, there's no dude in a suit with an adding machine shaking his head in the background. "I wanted to make a record that, instead of all the tippy-toeing around the bedroom, I wanted to turn the lights up high, the music on loud and leave there to be no mysteries between the bodies," Workman says about the new album, which begins with a pair of in-your-face, radio-friendly rockers, "Striptease" and "Jealous of Your Cigarette," before segueing into theatrical crooners like "What a Woman" and "Old Bloody Orange."

"I wanted to celebrate the fact that, when you take it all off, people's ugliness becomes their beauty," says Workman, "and all those thoughts that you resent having—at least I did for a long time, you know those lusty nasty thoughts that when you're a boy you're told they're bad and terrible—I think I wanted to turn it up and make sure everybody heard that I was into it, not against it."

### Spay my name

Seems the guy with the persona wants to peel back the covers, to shine some light on bare bodies and raw emotions. In a world where most cultural products are filtered through dozens of layers and carefully considered by lawyers and accountants, what's wrong with playing around with reality before letting us see what's inside your head? After all, the ideas are still real, it's only the delivery that's altered. How long, then, does Workman plan to stick with the alias?

"There is possibility for anything," he says cryptically and confidently. For now, though, with things going so swimmingly, he doesn't want to mess with the nomenclature. "Although I was thinking about maybe making my middle name Sharktooth," divulges Workman. "For a while, it was gonna be Jonah, because I was always reminded by Jonah that when you try to avoid your calling, you end up getting pretty messed up. You end up getting either swallowed by a whale or getting a really terrible sunburn in the desert. So you've just got to remember that when you're being called, you've got to answer." ●

Hawksley Workman

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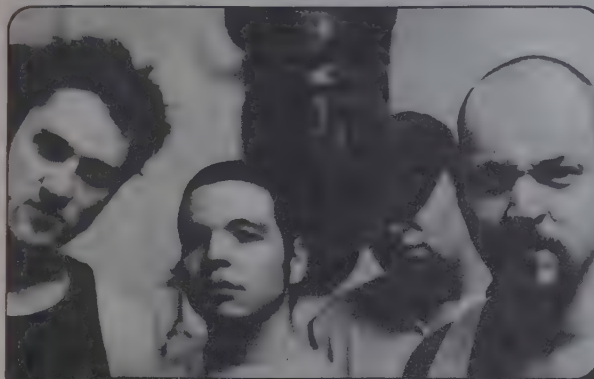
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# Sounding like a Broken record



Broken Nose suffered plenty of bruises while recording *Horny Ride*

BY WAYNE ARTHURSON

It's not really a requirement to be a member of the band, but every single member of Broken Nose has actually broken their nose. Several times, in fact.

"I've broken my nose so many times that my nose points east, I

believe," says Al Gothjelpsen, lead singer and bassist for the Edmonton gods of heavy rock. "All the guys in the band [Ryan Vestby and Mike Caton on guitars plus Jase Smith on drums] have broken their noses. All of us have crooked noses. They're usually something you wear proudly. We've all given them, we've all gotten them and no matter what, you never forget them."

It's that same hard-nosed attitude and work ethic that's kept Broken Nose going for the past four and a half years. It's been a long,

slow process, but the sheer doggedness with which they've kept their nose to the grindstone, they've emerged as arguably Edmonton's premier heavy rock band. Their legendary shows are aggressive, booze-soaked affairs and their fans are steadfastly loyal.

"People are always whining there is no scene and the fans suck," says Gothjelpsen. "To me they just don't work hard enough. They aren't out there posterizing every night, doing everything they can to try and make the band something. It's a cliché, but you get out what you put into it and for us, it's working. And now it feels so good to prove it. It's nice to see that it's panning out."

## Cellar dwellers

Gothjelpsen is talking about the release of the band's first full-length CD, *Horny Ride*, this Friday at the Rev Cabaret, where the low price of \$12 will give you admission to the show and a copy of the disc. It took a long time for Broken Nose to reach this point and there were times, Gothjelpsen says, when it seemed the disc would never be completed. But the boys persevered,

deciding in the end to do the whole thing themselves, recording it with the help of John Rubuliak in the basement of the Broken Nose home. The informal set-up worked, though, as the band found themselves able to approach the music in a more relaxed manner, working on elements of each song as much as they wanted to, perfecting everything without a clock ticking in the background.

"We wanted to learn everything," Gothjelpsen says, "everything that goes into making a record, and it just meant so much more when we got the boxes of CDs. Every ounce of those heavy-ass boxes is all us, good or bad. There were lots of bumps and bruises on the Broken Nose road but that what's make it so much sweeter. It feels good, but it's been a battle, that's for sure."

Even with the CD finally complete and unleashed upon the unsuspecting public, Broken Nose is still charging forward, head down, guard up. They expect more broken noses along the way as they continue their battle. "So many bands I know break up after their CD release," Gothjelpsen says, "but to me, when you get your CDs, that's when all the work starts. That's when everything begins." ●

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## Swapping Stories with PJ Harvey

A rare one-on-one interview with rock's most enigmatic female star

poised, gracious, soft-spoken (with an oddly posh accent) and even idealistic (although remarkably guarded) in her thoughts about her music. In other words, not the girl you thought you knew.

BY ELIZABETH CHORNEY

To understand just how much Polly Jean Harvey has changed over the last 10 years, just look at the difference between her second album (1993's seething *Rid of Me*) and her sixth (last year's relatively refined *Stories From the City, Stories From the Sea*). The cover of the former features a grainy black-and-white photo of topless Harvey with water-soaked hair, a make-up-free face and unplucked eyebrows. The new album's sleeve shows a chic woman of the world, immaculately coiffed and dressed in designer clothes, professionally shot on a glossy New York street. The music inside each album reflects the covers. *Rid of Me* is angry, often dirty, with music that relies on bursts of rage rather than clean melody. *Stories* is just as intense, but it reveals a kinder, gentler PJ Harvey—a PJ Harvey who knows how to fall in love, a PJ Harvey who isn't afraid to celebrate romance, a PJ Harvey who can admit that she's tender without losing her backbone.

Like her American counterpart Liz Phair (or a Madonna who puts her money where mouth is), Harvey hasn't been afraid to mature. Granting a rare in-person interview during her recent stay in Calgary while opening for U2 last week, the real life PJ Harvey isn't the pissed-off woman from the cover of *Rid of Me* or the aloof ice queen from *Stories*. Surprisingly tiny and more beautiful than even her professional publicity photos would suggest, Harvey is

**Vue Weekly:** How have the U2 fans been reacting to your set? Or do you find that the audiences have been packed with a lot of your own fans as well?

**PJ Harvey:** I do feel that they are mostly U2 fans. But quite a few of them know me and know my songs. But the response has just been incredible. Very surprising for me. I was expecting it to be quite difficult—that there wouldn't be a lot of people there who would know my stuff or be particularly interested. I've continuously been really surprised and people have been making a lot of noise and have been very appreciative.

**VW:** Do you think that this is a good time for you to approach a larger audience like this? Are the songs off the new album more accessible and better suited for U2's crowd?

**PJH:** I don't know if particularly this album is better suited to a larger crowd. In our set we're playing a lot of very old numbers from the first and second albums, which work very well in a large kind of venue. I think possibly more people know about me now, and especially with the last album, because it was more accessible and seems to have done very well. It's just that more people are familiar with it.

**VW:** In what other ways is this album different from the five previous? It has been said that you continuously redefine yourself—do you agree with that? Do you see each album as having a distinct stylistic shift, or is it all part of a more natu-

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ral continuum?

**PJH:** It is something I strive to do. It's not as contrived as actually sitting down thinking, "Right, I'm going to develop a new style and a new image." It's nothing like that. I look at what I've done before and I try to do something different always. Because that's kind of the bottom line for me—to always explore new ground. So hopefully that is what I do. With each album I do try things that I don't think I've done before, or at least that's what I set out to do. So, having done this album, I'll try to do something different again next time.

**VW:** How much of a factor is location? The press has made a big deal about the fact that you briefly lived in New York around the time that the album was being written and in the past, an emphasis has been put on your rural childhood and the struggles that you had with life in London. Does your physical location make a big difference in the way the songs are written?

**PJH:** Yeah, it does affect how I write. And that's something that I've really learned over the years, so I use that. If I'm writing and I want a different mood or inspiration, then I'll move. I'll go somewhere else. I am quite gypsy in spirit and I enjoy it. I like moving—I wouldn't be touring like I do if I didn't. I love the inspiration that can come from unfamiliar surroundings.

**VW:** A lot of artists tend to convince themselves that geography isn't important, that there's something universal about music.

**PJH:** I think geography certainly has an impact on me. I can listen to any one of my records and hear that I am an Englishwoman. And a country girl. And I can hear that. So I do think it makes a difference. But I can also hear that I was raised listening to blues music from Mississippi and old black American guys that I knew nothing about. But that's in my bones too, because it's what I grew up listening to. Yeah, I do think geography plays a part in it. But a large amount of it is where your heart leads you. My heart has led me to make a very different kind of music. The music that was in my heart from what I dreamed of and wanted to explore even as a very young child.

**VW:** In North America we tend to classify British music as having a very discernible sound, and I don't hear that stereotypical "Britishness" in your music.

**PJH:** I know what you mean, and I don't think you could really pigeonhole what I do. I'd like to think not, really. Because I do just try to remain true to myself. As long



as I'm just remaining true to my heart and what I need to do, hopefully I will continue making something that is different than what other people are making.

**VW:** People pay a great deal of attention to your lyrics. How much of it is directly from your heart and how much of it is a more objective form of art? If I studied all of your lyrics carefully, could I put together an accurate picture of your personality without ever meeting you?

**PJH:** It's not as simplistic as that. I consider myself a songwriter. And for me, that's a large amount of merging of fiction and reality and autobiography and what I've experienced in my life. But also projecting into what I see going on in other people's lives, projecting into what I see going on around me and trying to make sense of that. That's what I try to do—express the feelings and emotions that come through me. Now, that might be because of what's happening in my own life. Or it might be because of outside influences or what I see around me that affects me in a deep way. Maybe even people I don't know that I see on TV or what's going on in the world. So it is a mixture and it can be a mixture of dreamscapes as well, and fantasies and just pure straightforward reality.

**VW:** Do you find that people often misread what you're trying to say?

**PJH:** I don't spend a great deal of time thinking about it, really. I think it would be unhealthy for me to do so. At some point you have to let it go. And for me, when I've

made the record, I let it go. Whatever people think, whatever people decipher or read into the lyrics doesn't really affect me or bother me. I know why I did it and what it meant for me. And there's no right way or wrong way to take it. Part of the beauty of music, I feel, is that it should be given to other people to make what they want of it anyway and bring it into their own lives. I'd like to leave the canvas bare.

**VW:** Have you found that to be an effective way to deal with fame? You're a fairly revered figure. How do you deal with the pressure that comes with that?

**PJH:** I haven't felt that. But I'm somebody who stays quite removed from the famous side of life. It's not the kind of life that I choose to be a part of or want to be. And when I'm not on tour I lead quite a quiet life. I don't want to go out being seen with people or anything. So I don't actually feel it. And I've only ever just got on doing things in the way I've always done them. I travel on subways. I go to galleries and do loads of things on my own and never really have any problems. I don't even bother trying not to look like me. If you just go about your own business without people expecting to see you, they usually don't notice you anyway.

**VW:** Quite the opposite of your tourmates.

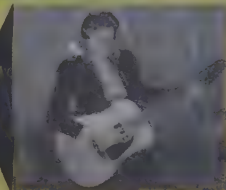
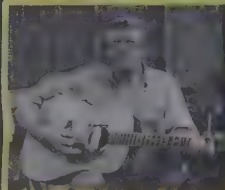
**PJH:** Yeah, some people choose to do that and other people don't. ●

*PJ Harvey's Stories From the City, Stories From the Sea is in stores now.*

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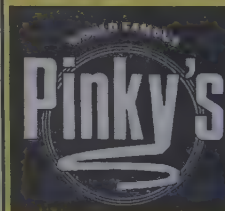


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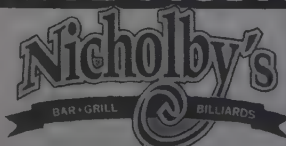
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# Unsentimental Education



**Stereophonics slam complacency, writers' egos on new CD**

By Dave Johnston

There isn't a journalist in the world who wants to hear that somebody wants them dead. So imagine how scribes on both sides of the Atlantic reacted when they heard the first single from the Stereophonics' latest album, *Just Enough Education to Perform*. At one point during "Mr. Writer," singer/guitarist Kelly Jones takes a quick breath and spits out the line,

"I'd like to shoot you all, and then go home."

Bass player Richard Jones—no relation—is sympathetic. "Kelly tends to scare me sometimes with his lyrics," he laughs. "You'd think he might take a cane to all of us."

The song might be scathing, but it's not a call for artists to begin burning critics at the stake. Jones explains that it's a reference to lazy journalists who would rather write about the lifestyle rather than the music," Jones explains. "They don't really do their job and they take you for a ride."

They end up writing about themselves because they think they're the stars. We don't see it as this big fuck-you to all the journalists out

there—just some of them. We know who they are and we take them for a ride now."

The band is comfortable enough, at least, to enjoy the ride. After five years of touring and recording, the three mates from Cwmaman, Wales—the non-related Joneses and drummer Stuart Cable—have become superstars in the U.K., basking in the critical and commercial success of their previous two albums, 1997's *Word Gets Around* and 1999's *Performance & Cocktails*.

## Down the road a Peace

Canada has also been kind to the Stereophonics, who were introduced to the True North during a tour with Our Lady Peace back in 1999. "We didn't see much of the cities we played in," guffaws Jones. "It was the inside of hockey arenas mostly, but we got to visit places like Prince George and Saskatoon, which was nice. Before that, we'd only see cities like Toronto."

The band's long journey across North America also inspired them as they formulated a plan to get out of the creative rut they found themselves in. The title of *Just Enough Education*, which was inspired by a phrase Kelly's brother learned while in the military, became their mantra as they ensconced themselves for six weeks in Peter Gabriel's RealWorld studio in Bath last year. "It could mean just about anything," explains Jones. "I think it sums up what we think of some people who don't pay any mind to learning anything, whether it's a language or a skill. These are the types of people who get settled in their ways."

The band returned to England jaded, tired and eager to push away old habits. The spacious tone of *Just Enough Education* is their reaction to years of writing and singing anthems they couldn't feel anymore. Instead of buzzing guitar solos and dense rhythms, the songs hum with Wurliitzer keyboards, pianos, harmonicas and gospel choirs, recalling an era when music breathed and occupied an organic space instead of a hard drive. "Because we're a three-piece, we've always felt restricted with what we could do," says Jones. "With this album, we just said, 'Sod it, let's make something the way we want.' We wanted to move away from always making anthemic singles—we wanted to switch up the pattern a little bit."

## Unfortunate "Sun"

Just as their music has become more sophisticated, Kelly Jones's lyrics have grown deeper as well. Songs like "Nice to Be Out" ignores the need for a hooky chorus, while the twisting narrative of "Lying in the Sun" was inspired by a stroll the songwriter had while on tour in Portugal. "He saw this beggar on the street that looked horrendous," Jones explains, "with this birthmark on his face that made him look like the Elephant Man. A

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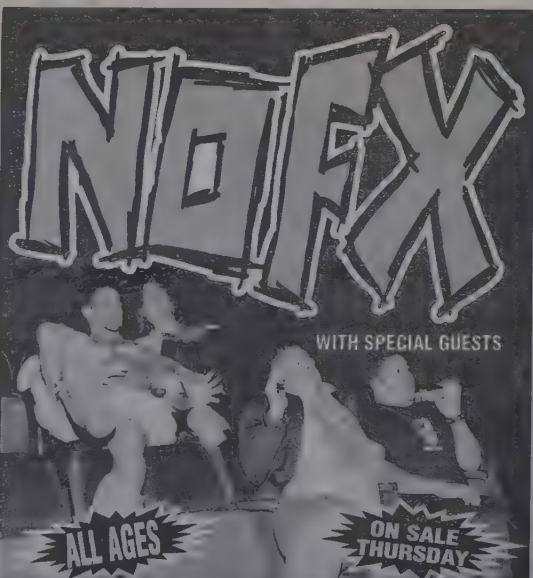
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# The Offishall story

Kardinal Offishall takes his *Quest for Fire* south of the border

BY SEAN JOYNER

It used to be that if you stayed stationed in Canada, succeeding at something—anything—south of the border was nearly impossible. But while actors like Michael J. Fox, Jim Carrey and Mike Myers have found success in the United States, Canadian hip-hop artists have yet to enjoy the international recognition they so richly deserve. Maybe, just maybe, it's our time to shine.

Kardinal Offishall's goals are obvious: create high-quality music and have it heard on a large scale. But the Toronto performer has been fighting an uphill battle to earn his spot on U.S. Top 10 charts, radio mix shows and entertainment networks for a long time now. With his recent signing to MCA/Universal, his years of toil may be close to an end. Kardinal's first album with MCA, *Firestarter Vol. 1: The Quest for Fire* is already out in Canada, and Americans will get their first dose of it in May. Although the man has already proven his talent and versatility to Canadians, the U.S. is still in the dark as to what to expect from him. I can't wait to see the looks on their faces when one of Canada's illest representatives jumps through their ceiling and sets the record straight.

**Vue Weekly:** Your album contains some previously released material like "Husslin'", "Mic Thugs" and "On Wit Da Show." Was it your decision to include these classic tracks on your new release?

**Kardinal Offishall:** Yes and no. I agreed to putting them on, but it wasn't my idea. This is not just going to be a domestic album since

I've been signed out in L.A., and the way that they're looking at the album is that it's "old to you, new to the world." The world at large has not been able to experience certain songs I've been doing. And since this is going to be an album that breaks the ice with the world of music, internationally what they wanted to do was put some songs on there that represent where I come from, what I'm doing and where I am now.

That's why there are some of those songs that have been previously released, independently, on this major release.

**VW:** The tour you're currently on, with Godsmack and Eonoline Crush, has an interesting mixture of musical flavours. Have you ever been on a tour like this before?

**KO:** No. We did a couple of things with the Choclaire tour. We shared the stage with Smashing Pumpkins. But this, for me, is my first real head-on solo thing with rock groups. It was one of those things where the booking agent stepped up to me with the idea and the managers all conversed and we thought it would be a good idea. It's only going to broaden the horizons of what a typical concert is, and it also begins to fuse the different music together and have the consumer be able to go out and buy a Godsmack record and a Kardinal record.

**VW:** What are the differences that you've noticed in the promotion of this new album as opposed to your last full-length album, *Eye & I*, which was not released by a major label?

**KO:** It's really not that different—everything just intensifies. When you're dealing with an independent project, you have a person that, just because of the resources they have, they can only get you a certain number of interviews. People aren't into trying to hear from every independent under the sun. Now that you're on a major, you could have 10-12

interviews every day for the next few weeks and months. Everything intensifies by 10. There's always the case where, for whatever messed-up reason, you'll miss an interview. Once you recognize the importance of interviews, you really don't try and miss them. They're as important to the person writing as they are to you as they are to the public, so I try to deal with as many of them as I can. There are some times when it's 2:30 in the morning and [label reps] are like, "Yeah, you have an interview with so-and-so," and you just stayed awake for 26 hours and you gotta get some sleep. Those interviews you just gotta miss. That happened to me the other day in L.A.—they worked the hell out of me and I just couldn't do it.

**VW:** You don't think that your latest single, "Bakardi Slang," is a bit too regional for people outside of Canada, or Toronto for that matter, to get into?

**KO:** No way, because look at people like Nelly, from St. Louis, or Outkast, whose whole career has been based on trying to big-up the Dirty South. And really, there's no other place in this world that's like the Dirty South except the Dirty South. Same type of thing with Toronto. We're dealing with vibes and ways of dealing with things that are really unique to Toronto. And I think that people in music right now are open and wanting to hear new flavours and styles, and I'm just bringing forth what I represent and what has been here the whole time.

**VW:** Do you think you've surpassed the level of "underground MC," and if so, how close are your ties to that facet of hip hop?

**KO:** In my opinion, you're either a backpack rap guy, meaning that you're just dealing with what I call the Lyrical Miracle guys, or you deal with everything else. As far as I know, according to the rest of the world, I'm still an underground artist. Because Canada's a community that's so small, they see anybody that has success as not being an



underground artist anymore. They consider Choclaire or whoever not an underground artist, while the rest of the world definitely does. I just do the hip hop thing and I can't really deal with the divisions because there's so many different divisions right now it's... I don't

know, this divide and conquer thing just works really easily. I just deal with hip hop. Good hip hop. ☺

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Apr 26: Mhonorlink (Sweden) w/ Derkin and Neal K  
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## disc reVUEs



**NATARAJ XT TANDAVA (NUTONE)**  
IZDATSO (NUTONE)  
LE DUC CÉLÉBRATION (NUTONE)

Nutone Music is Nettwerk's new boutique label, designed to cater to experimental electronic acts—its *raison d'être* is similar to Scanner-owned Sulfur Records out of the U.K., which has really put out some remarkable electronica.

It's fitting to review all three of the label's new releases together because they share a common bond: unlike Sulfur's stuff (or that of the German experimental label Ladomat 2000), all three artists are, first and foremost, dance acts. (In fact, Izdatso is really no more than a very talented hard house act that uses distortion and noise effects to augment their sounds.) "Liquid Love" has a squelchy, bass-belching edge and the ethereal "Bentley 8 w/Train," as advertised, features rail sounds in a fast-forward update of Kraftwerk's "Trans Europe Express."

Like Izdatso, Le Duc and Nataraj XT are full-fledged dance acts that use experimentalism to augment their beats. Nataraj XT employs an interest-

ing meld of sitars and Indian percussion to make the mix, but their work falls short of other electronica acts fusing Asian styles with beats—namely the Future Pilot.

Meanwhile, Le Duc uses a plethora of tribal rhythms to bring a more human element to the modern dance floor. Yes, there is an organic sensibility to it all, but there's also a feeling that the band (wait for the oxymoron here) is being experimental in a connect-the-dots fashion; when a break is needed, a neat sound is placed here... and so on. While there are definitely some more infrequently used textures on *Célébration*, there's nothing here that jumps up and surprises the listener.

For a label's grand opening, these three releases aren't disappointments, but they're not head-turners, either. Hopefully, Nutone will realize that it will have to take a chance on some real way-out-of-left-field recordings if it wants to make its name as an experimental label. Izdatso: ★★★; Nataraj XT: ★★★; Le Duc: ★★★ —STEVEN SANDOR

## vurb Weekly

ACCA Centre - 3530-91 St. • SAT APR 28: Charlie's Angels, with Sally Humphries (UK), Amtrak (Toronto), Kutchia (Vancouver), Dowl (Winnipeg), Thumper (Winnipeg), Edmonton's James Gregory, Erin Eden, Tri-Slip, Donovan, Thunder Daze, Neal K, Bounce, Crunchie, Charlie Mayhem

ANSAZI - 10525 Jasper Avenue, 423-3232 • THU: SAT: DJ Kosmic (hardhouse, trance, techno)

BACKROOM VODKA BAR - 10324 Whyte Ave • MON: Atmosphere, downtempo with DJ Deluxx • WED: Forum, with resident DJ: Calus and Robert Alan, with weekly guests • THU: Fresh 'n' Funky, house with resident DJ Deluxx and guests—APR 19: Flowbee, Darcy Ryan, Derelict; APR 26: Ryan Mason, Dr. Yvo • FRI: Pilot Episode, with Seksion and Tripswitch and guests • SAT: Bustin' Chops, with DJ Tanner, the Megaforce crew and weekly guests

BLACK DOG FREEHOUSE - 10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with DJ Tanner and guests • SUN: What The Hell, downtempo beats with DJ Tryptomene

CALIENTE NIGHTCLUB - 10815 Jasper Avenue, 425-0850 • THU: Element, with DJ Christopher and weekly guests • FRI: Bomb Squad, DJ Invinceable • SAT: guest DJs • SUN: Easter Sunday-Ladies Night w/Attitude Sound Crew (Toronto), DJ Invinceable • FRI APR. 27: 1st Anniversary Party, with Ruff Mood (Winnipeg), Mixmaster Ian (Toronto) and DJ Invinceable

CRISTAL LOUNGE - 10336 Jasper Ave, Info 426-7521 • FRI: DJ Alex • SAT: Two Vex Sound Crew, DJ Invinceable • SAT APR 28: Springblyng, with Master T (Toronto), Starmtroopers (Toronto), DJ Specs (Toronto), Mixmaster Ian (Toronto)

EVAR AFTER - 10148-105 St. (late night/after hours) • THU: Ladies Night, with DJ Slav and guests • FRI: James Gregory, Bounce • SAT: Donovan, guests

THE GALLERY - 10018-105 St. (late night/after hours) • FRI: Protege, Andy Morgan, Donovan, Charlie Mayhem, guests • SAT: James Gregory, Crunchie, Jay MacNabb, Ikaro, Thunder Daze

HALO - 10538-Jasper Ave, 423-HALO • THU: Soul What?, with Tanner and Echo • FRI: For Those Who Know..., with Ryan Mason and DJ Ameretto • SAT: How Sweet It Is, with junior Brown and special guests

IRON HORSE - 8101-103 St, 438-1907 • FRI: Alix DJ • SAT: DJ Sunshine aka That's The Guy On TV, isn't it?

LUSH/THE REV - 10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loli; Velvet-progressive house with Ariel & Roel • THU: Trademark, tech house with residents Tryptomene and Spilt Milk, with weekly guests—APR 19: D.A.V.E. The Drummer (UK) • FRI: Main-Lift, progressive and hard house with Stone & Derkin and Anthony Donohue (alternating residency); Velvet-DJ Blue Jay • SAT: Turbo, progressive trance and house with alternating residents and guests; Velvet: Forties 'n' Nines, with Arthur and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Wli Danger, Ikaro, LP, Tony P, Dave Theirm and Bobby Torpedo • APR 26: Slinky World Tour, with Dave Lee and Garry White (UK)

NEW CITY COMPOUND - 10167-112 St., 413-4578 • MON: Lounge—80s Metal, with DJ Red Dawn • TUE: Lounge—Tag Team • WED: Suburbs—Punchdrunk, mixed with DJ Squirrelly 8 and Johnny R. Soule • THU: Suburbs—XXXClassicXXX, classic alt-rock with mixed format • SAT: Saturdays Suck, rock with DJs Blue Jay and Schizo • SUN: S'Chocolate Sundae, w/Kool Hand L and Remo Williams

PARLIAMENT - 10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests • THU: Shake with Solo, Geoffrey J and Styles and guests • FRI: Faveh, hip hop and R&B with DJs Ice & Qwaka • SAT: Euphoria, tech house with DJ Code Red and guests

SUBLIME (late night/after hours) - 10147-104 St., Bsmr. 905-8024 • FRI: aka Vaas, Mr. Rowley, Tristan • SAT: Manny Mulatto and Locks Garant, Solo, Ryan Mason and Lickety Split

SUGARBOWL - 10936-88 Ave • SAT: The Missing Chapters, with Dr. Durant and Cicero

THERAPY (late night/after hours) - 10028-102 Street (alley entrance), Info 903-7666 • FRI: Kool Hand Luch, Tripswitch, LP, Latitude, and guests • SAT: Dragon, Alias, Lee & Leyton James, Program

TRADE - 10089 Jasper Avenue, 425-8787 • THU: DJ Sheridan • FRI: Free Trade, with guest DJs • SAT: Souled Out, urban music with guest DJs • SUN: Breakfast at Tiffany's, with Tri-Slip and guests

## Stereophonics

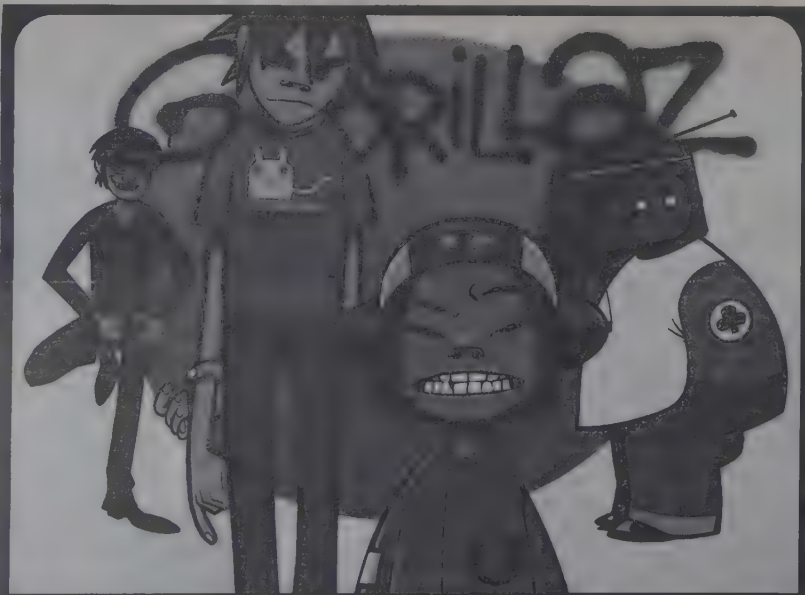
Continued from page 30.

couple of months later, we were in Spain enjoying a couple of days off, and Kelly was winging on about this rash he had on the back of his neck. Then he thought about that beggar, who didn't ask to have this thing on his face, and here we were, complaining about what happens to our skin when we lie out in the sun."

If there's anything the band wants to kill, it's complacency. They've already shaken up their touring regimen by inviting keyboardist Tony Kirkham and guitarist Scott James onto the bus. Most of all, they want to leave behind the Brit-pop stereotype that North American journalists lumped the band into. No fighting siblings, raucous behaviour or idiotic musings for the tabloids to be found here, Mr. Writer.

"If you do the stupid rock 'n' roll things, you try to keep it out of the limelight," Jones laughs. "Besides, it's all been done before. I mean, who wants to hear about a band doing all the same things that Keith Moon or Mick Jagger done? It becomes a cliché to think that a rock 'n' roll band needs to throw a TV out the window. We do the nutty things, but we keep it to ourselves so that in 20 years we can write a book about it ourselves—especially if we wind up skint." ●

The Stereophonics' new album just Enough Education to Perform (V2) is in stores now.



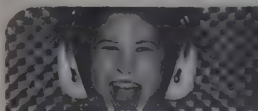
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**OLU DARA NEIGHBORHOODS**  
(ATLANTIC)

I don't think there's a single figure of speech to be found anywhere on singer-guitarist-horn player Olu Dara's new disc *Neighborhoods*, and there's something refreshing and wonderful about that fact. On the song "Bell & Ponce (At the Movie Show)," when Dara starts listing his favourite movies, actors and actresses, it takes a while to realize that he's not using these film stars as a metaphor for anything; he just wanted to say how much he likes their work. I love that! (His choices are really quirky, too—the first two names he includes are Butterfly McQueen and Anthony Quinn.) The only album I can think of that has the same unaffected, matter-of-fact vibe as *Neighborhoods* is Van Dyke Parks's offbeat pseudo-calypto record *Discover America*, with its artless musical salutes to movie stars like Jack Palance and Bing Crosby.

Dara's untutored, conversational singing voice is a perfect match for this material; his delivery of seemingly straightforward lyrics like "I've lived in so many good neighbourhoods" or "Made myself some soup—strange things happen everyday, it's true" is like a cross between the ironic awe with which David Byrne views the most everyday events and the down-home wisdom of a Mississippi bluesman. The music is alternately bluesy and funky, and Dara even throws in a nice duet with jazz singer Cassandra Wilson. But don't let my description of this album fool you into thinking Dara is some kind of lucky fluke—trust me: nobody writes a song as beautiful as "Tree Blues," the disc's haunting closing number, by accident. ★★★★★ —PAUL MATWYCHUK

**DUSTY SORDET UNFINISHED BUSINESS**  
(NO RECORDS)

Dusty Sorbet—if that is indeed his real name, and I sincerely doubt it—is a very good folk singer. He writes heartfelt lyrics about love, drinking, lost love, hobos, oceans and winter. He plays decent acoustic guitar, a mean harmonica and knows how to employ subtle drumming for rhythm and splashes of speed. In other words, he doesn't do much to stand out from the masses (unwashed or otherwise) of comparably talented and driven folksy artists who simply want to make a few records and a few bucks.

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Sorbet's *Unfinished Business* is no bore. His plaintive voice, sort of a cross between Ontario's tell-it-like-it-is Kyp Harness and Ireland's lilting folksinger Andy White, finds the rights notes, especially when he climbs up to the high end of the scale. There's also a nice east coast sensibility, a humbleness, that the Halifax native brings to the album. Strangely, the track that jumped out most for me after few spins is a relatively brief, punchy drinking song called "The Kentucky Orange Blossom," a rarity on a disc of mostly slow ballads. ★★★★★ —DAN RUBINSTEIN

**VOTE ROBOT IN MEORN NA**  
(SCRATCH)

This is indeed an experimental record, and is not for the musically faint of heart or those who find repetitive and annoying noises... er... repetitive and annoying. Don't bother hunting for melody or rhythm here; Vote Robot's point seems to be that textural minimalism can be interesting even without musical conventions like time signature, key, tonality or song structure.

It would seem that the only convention Vote Robot adheres to is the use of dynamics. Cyclical looping crescendos fade to barely audible clicks and hums. These are strictly analog sounds composed on vintage synths, spliced tapes and turntables, a fact Vote Robot proudly trumpets. No digital editing, MIDI implementing or sequencing are to be found here and the results sound played rather than programmed. Add in some pretty cool *décaloupage* artwork and the fact that such a self-indulgent record came out of Kelowna and you've got an cranially challenging listen that has certainly garnered my vote. ★★★★★ —WHITEY HOUSTON

**SPINESHANK THE HEIGHT OF CALLOUSNESS** (ROADRUNNER/ATLANTIC)

Another entry in the "absolutely furious at something" school of rock 'n' roll, Spineshank sounds a bit like a cross between ultra-angst-ridden Swedish hardcore and the good ol' "goin' postal" noise of NYC hardcore.

For some reason, this disc becomes more accessible the more you listen to it. The opening track, "Asthmatic," which establishes the band's raw, distorted, tuned-down speed-sludge—featuring lead vocalist Johnny Santos and his scratchy, guttural screeching—leads a non-stop sonic charge that almost imperceptibly slides into ever-so-slightly more melodic (and infinitely more satisfying) musical territory before it's all said and done. Special mention to Tommy Decker (drums and electronics), whose contributions are particularly noteworthy. ★★★★★ —T.C. SHAW

**NICK CAVE AND THE BAD SEEDS NO MORE SHALL WE PART** (REPRISE)

On *No More Shall We Part*, Nick Cave spends half the album crying out for God, half of it calling out for

his lover and the remaining half shouting for his nurse—and if that adds up to three halves, well, it's a long album. No one ever seems to answer him, which may be part of the reason why Cave sounds even gloomier than ever on this collection of 12 atmospheric new songs which, like much of Cave's work, sound either poignant and dark and beautiful or the worst, most pretentious, art-up-his-butt bombast you've ever heard in your life depending on how recently your girlfriend left you, how much red wine you've drunk and whether or not it's raining outside.

The disc contains two indisputable classics. The first, "Love Letter," shows Cave at his most tender and vulnerable—typically, the song is about a man who waits to make a romantic gesture until long after the romance has ended—and there's an ache in Cave's voice as he sings, "I kiss the cold, white envelope/ press my lips against her name." The second, "Gates to the Garden," is another in Cave's long line of songs to link love with loss; he begins by describing a lonely churchyard cemetery populated by the graves of "fugitive fathers, sickly infants, decent mothers, runaways and suicidal lovers." But for once, Cave refuses to wallow in a depressing setting; instead, he asks his lover to meet him at the cemetery gates and leave the business of watching over the dead to the angels and the saints.

But for too much of *No More Shall We Part*, Cave chooses to stay locked behind the cemetery gates; the lyrics of songs like "As I Sat Sadly By Her Side" and the overwrought "Oh My Lord" are so laboriously gloomy that they become self-parody. Not even Nick Cave, it turns out, can make a chorus like "Oh Lord/Oh my Lord/Oh Lord/How have I offended thee?" seem anything other than ridiculous and self-dramatizing. How did we arrive at the point where that could even be a chorus in a rock song? Whatever happened to "a-wop-bop-a-loo-bop-a-lop-bam-boom"? ★★★★★ —PAUL MATWYCHUK

**VARIOUS ARTISTS WWF: VOL. 5**  
(KOCH)

I've decided to waste as little space as possible flagellating this record. If you want to simultaneously prove that you: (a) have no musical taste, (b) are easily duped by the McMahon corporate juggernaut's media hype machine, (c) are lower than the lowest common denominator or (d) really, really like that "The Rock" guy, then this is the album for you. The fact that this is a shameless, artistically empty attempt to fatten Vince's already bulbous wallet is as obvious as that lump on Lemmy Killmeister's face. (Lemmy, incidentally, contributes the only credible track on the disc.) The liner notes don't even mention who plays on the songs, and it's all about as legit as Chyna's boob job—and about one-tenth as fascinating. ★ —WHITEY HOUSTON

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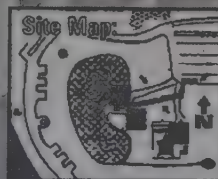
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12:45 Bomba!  
 1:20 Colleen Rae  
 1:35 Music of the Andes  
 2:10 John Spearn  
 2:30 Scona Brae  
 3:00 Terry David Mulligan  
 3:15 Peter and Mary  
 3:35 Michael Phair for the City of Edmonton  
 3:45 Maria Dunn  
 4:25 Andrew McCormack Band  
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# A man, a plan, a canal: Panama

The Tailor of Panama is a poorly stitched together espionage thriller

BY JOSEF BRAUN

"We all have a dream about ourselves, that we could be more

than we are," says Harry

Pendel (Geoffrey

Rush), the troubled

title character of

John Boorman's adapta-

tion of novelist John le Carré's comic

spy thriller *The Tailor of Panama*,

and one can't help but apply this sen-

timent to the film's primary talents.

Le Carré dreams his writing will have

the sharpness and relevance that Graham

Greene displayed in *Our Man in*

*Havana* (The Tailor of Panama being a

variation on the same story), Boor-

man dreams the balance of ugly com-

edy and *fin de siècle* tension will gel

more smoothly than it actually does

and the disturbingly tanned Pierce

Brosnan dreams that his portrayal of

British special agent Andy Osnard will

be both a clever send-up of his Bond

persona and more than a total creep

as a ladies' man. There are plenty of

interesting ingredients thrown into

*The Tailor of Panama* for anyone who

loves complex Cold War-era story-

lines, cynical political allegories and

blacker-than-black humour. But the

film seems unpleasantly dated and

almost never shakes its uneven tone.

Our story begins with British

Intelligence sending Osnard to Pana-

ma as a slap on the wrist for his nefar-

ious behaviour (womanizing,

gambling and such). Osnard arrives

on the scene hungry for scandal and

finds an unending source of it in Pen-

del, a British ex-pat and ex-con turned

high-end tailor, not to mention a

compulsive liar who hides his tainted

past from everyone, including his

American wife (Jamie Lee Curtis), who

works for the Panamanian president.

He enters into his relationship with

Osnard at a point when he seems to

have lost all ability to discern between

fact and fiction. Osnard, firmly fixat-

ed on the quick millions he can lure

out of both the U.S. and the U.K.,

thanks to Pendel's dubious stories of

Chinese involvement in the newly

independently-run canal, doesn't let

on whether or not he knows (or cares)

that Pendel is full of hot air and sets

into motion a potentially devastating

international crisis.

**A Pierce of the action**

As *Tailor's* leading man, Brosnan

receives too much screen time in the

first two thirds of the film. His offen-

sive attitudes and risible sexual

exploits are fine to mention in pass-

ing (his character need not be sym-

pathetic), but to spend this amount

of time on them only reveals Bros-

nan to be a poor man's Bogart or

Cagney, an anthro whose loath-

some qualities are never balanced

with any kind of charisma. Osnard's

approach to women is grossly colo-

rial; he makes all variety of lewd comments about the natives (the one about Pendel's secretary, whose face was scarred as a result of her being a political dissident, is really, really bad), but he'll only allow himself to screw the white British embassy diplomat (Catherine McCormack). Perhaps all this could have been a bit more devilishly fun if Brosnan could generate any heat with either McCormack or Curtis (I can't be positive, but I think they are supposed to be flirting at one point)—but, to be fair, the dialogue, supplied by Boor-

man, le Carré and Andrew Davies,

doesn't make it easy.

Rush on the other hand, seems a

bit more at home in his role by being,

as he was in *Shakespeare in Love*, the

sole voice of zealous comic theatrical-

ity. If *Tailor* really is meant to be a

smart, nutty political satire, Rush is

the only one who got the memo. His

Pendel is fun for the same reasons

that some viewers dislike him or find

him overly indulgent in other films.

Rush is an actor unafraid of colouring

a bit outside of the lines, and howev-

er that may have come off in, say,

*Shine* or *Quills*, his performance, bub-

bling over with anxiety, does more to

make *Tailor* more engaging than

those of his colleagues. (Although it

must be said that the last-minute

cameo from *Happiness'* Dylan Baker

as a stoically gung ho American gen-

eral is absolutely—and appropriate-

ly—hysterical.)

Do as the Romans do

If there's any single problem with

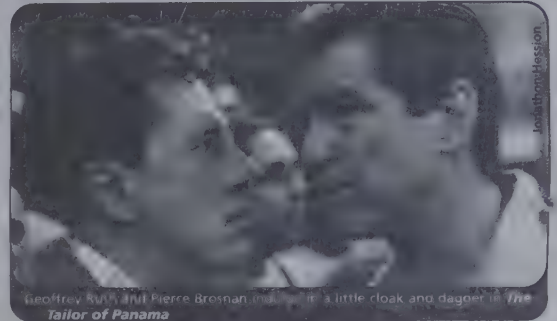
Boorman (whose career is as patchy as

this film), it comes down to style. The

film's odd mix of sensibilities might

have worked better under a director

used to blending the dire with the



Geoffrey Rush and Pierce Brosnan in a little cloak and dagger in *The Tailor of Panama*

camp (Roman Polanski, for instance), but Boorman doesn't seem sure how to thread together *Tailor's* made-for-TV opening credit sequence, the dull spy movie clichés and Shaun Davey's comical, melodramatic scoring.

*The Tailor of Panama* is a curiosi-

ty piece, but a terribly awkward and often unpleasant one. ●

**The Tailor of Panama**  
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# A trip down memory lane

You won't soon forget *Memento*... but its main character will

By JOSEF BRAUN

British filmmaker Christopher Nolan's American follow-up to his debut *Following* (a film that remains little-seen on this side of the Atlantic but which garnered its director highly favourable comparisons to Nicolas Roeg from British reviewers), shares many of that film's most intriguing ingredients: dense plotting, a jarringly playful approach to temporal structure and an altogether pessimistic view of human relationships. What separates the neo-noir *Memento* from its predecessor—or any other garden-variety suspense thriller, for that matter—is a narrative twist that craftily subverts normal genre expectations and becomes so dizzyingly labyrinthine it would have made Jorge Luis Borges envious. (If you already think you'll be seeing *Memento*, I'd advise you to stop reading this review right now so that you can enjoy the surprises with an unspoiled mind.)

*Memento*'s landscape is of the seedy urban variety—a landscape in which every character has holed up in the wreckage of broken dreams

that were meager to begin with, and everyone they meet has a skeleton in the closet, blood on their hands or a past worth forgetting. The inhabitants of these back-alley bars and dumpster motels are small-time users who usually crave nothing more than a blank slate, some way to burn the past into embers and start anew. But *Memento*'s protagonist, a former insurance investigator turned vigilante named Leonard Shelby (L.A.

*Confidential's* Guy

Pearce), a man suffering from a case of short-term memory loss so severe that he can't even remember what happened 15 minutes ago, ironically proves to be the least enviable character of the lot. Leonard's fragile psyche is all too easy to manipulate, and his habit of frankly confessing to strangers that his life's sole desire is to hunt down the man who raped and killed his wife (the event which apparently brought about his condition) only makes him more vulnerable to those who feed off desperation and need.

## I love new Rourke

Leonard has to leave notes for himself, reminders scribbled on the backs of Polaroid photos, on the back of his hand—or even permanently tattooed across his torso—to help him figure out the most basic facts: where he is, what happened two hours ago and why that guy is gagged and

bleeding in the closet of his motel room. Pearce is suitably baffled in the role, one that echoes the edgy characters Mickey Rourke used to play back in the mid-'80s before he turned into a softcore porn star and third-rate boxing enthusiast. The wonderfully obnoxious Joe Pantoliano and femme fatale Carrie-Anne Moss (both from *The Matrix*) are also memorable and impressive as a couple of dubious aides in Leonard's quest. But special mention must be made of character actor Stephen Tobolowsky (*The Grifters*, *Groundhog Day*), who gives a perfect, sympathetic performance as a former client of Leonard's who suffered from the same memory disorder.

*Memento*'s intricate, told-backwards screenplay, adapted by Nolan from a story written by his brother Jonathan, works like a cruel, never-ending existential practical joke that plays itself out in a way that brilliantly mirrors Leonard's handicapped perceptions, telling the story in short flashes and piecing the past together one minuscule bit at a time. It's fun in the way it constantly requires the viewer to re-evaluate every previous scene, and a refreshing alternative to the call-and-response sessions that most contemporary suspense-thrillers have evolved into.

## Memento: the freshmaker

*Memento* is the kind of film that will

dazzle some audiences and simply piss off others. The film will likely be dismissed by some as a gimmick film (or, as *Salon* critic Charles Taylor condescendingly described it, a "puzzle movie"), but since the "gimmick" in *Memento* is so ingenious, and since the film never promises to be about anything deeper than the surface machinations of its plot, the riches it provides are unexpectedly vast. (Besides, what's wrong with a film being clever?) As well, memory loss is certainly a mainstay of film noir; how better to create a foreboding sense of

mystery than by having the protagonist himself not know the answers to some of the film's essential questions? The fact that Nolan willingly exploits this device doesn't diminish his achievement in making the elusiveness of memory not only inherent to his narrative structure but the very subject of the film as a whole.

Leonard's plight is an easy one for me to find fascinating. He must always ask himself: do my actions have meaning if I can't remember them? Film is a medium that can



Leonard Shelby, the hero of *Memento*

depict subjective memory like no other, and *Memento* is an original, highly engaging film that finds a fresh approach to this oft-used theme, one that inhabits a world in which not even the simplest facts of identity or motivation can be taken for granted. **B**

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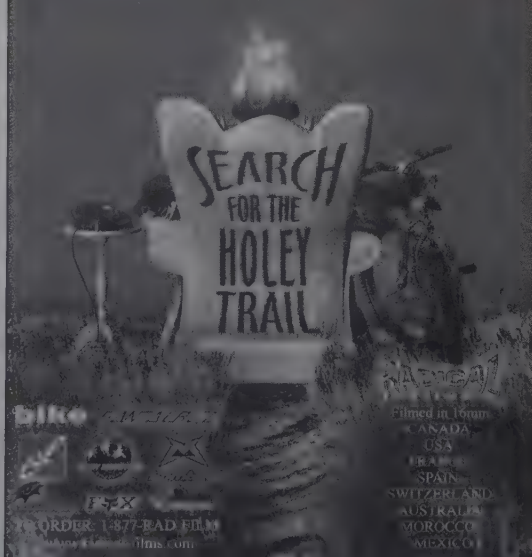
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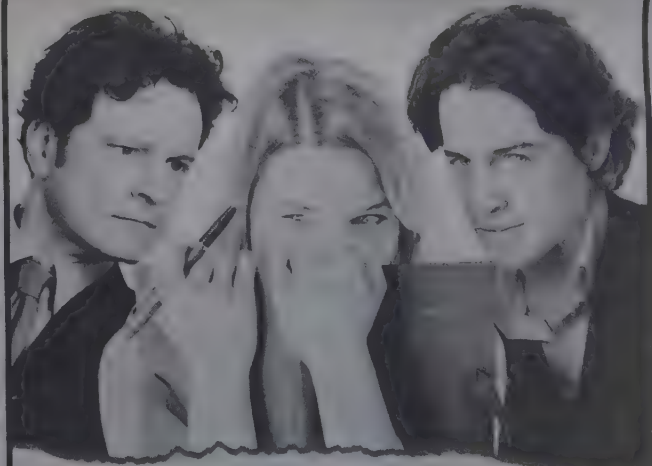
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# FILMWEEKLY

## NEW THIS WEEK



**The Claim** (GA) Wes Bentley, Peter Mullan, Milla Jovovich and Sarah Polley star in *Wonderland* director Michael Winterbottom's revisionist Western about a wealthy former gold prospector who must confront his past when a surveyor arrives in town, hoping to expand the Central Pacific Railroad.

**Crocodile Dundee in Los Angeles** (CO, FP) Paul Hogan reprises his role as the easy-going Australian folk hero in this latest comic adventure, which takes him to Hollywood, California to investigate a murder. Directed by Simon Wincer (*Free Willy*).

**Freddy Got Fingered** (CO, FP) Tom Green (who also co-wrote and directed), Rip Torn and Julie Hagerty star in this wild, semi-autobiographical comedy about a shiftless, extremely eccentric young man who infuriates his father by refusing to move out of the house and get a job.

**The Left Side of the Fringe** (M) Paul Ahmarani, Stéphane Demers and Genevieve Néron star in Philippe Falardeau's faux documentary about an unemployed engineer who gets more than he bargained for when he agrees to let his filmmaker roommate to make a documentary about his job search. In French with English subtitles. *Zeidler Hall, The Citadel, Fri-Sun, Apr. 20-22, 7 and 9pm*

**The Major and the Minor** (EFS) Ginger Rogers and Ray Milland star in Billy Wilder's 1942 comedy about a woman who disguises herself as a 12-year-old to get a cut-rate train ticket, only to have an unwitting Army major take the "child" under his wing. *Provincial Museum Auditorium: 102 Ave & 128 St; Mon, Apr. 23, 8pm*



**Memento** (CO) Guy Pearce, Carrie-Anne Moss and Joe Pantoliano star in following writer-director Christopher Nolan's ingenious, backward-unfolding neo-noir about a man with no short-term memory who is nevertheless determined to track down the criminal who raped and murdered his wife.



**The Miracle of Morgan's Creek** (M) Betty Hutton, Edie Bracken and William Demarest star in *The Lady Eve* director Preston Sturges's outrageous 1944 comedy about a small-town girl who finds herself pregnant by an unknown man after attending a wild party for a group of American soldiers about to be sent overseas. Showing with Clare Mullen's short documentary about Obsessive-Compulsive Disorder, *The Secret Illness, Zeidler Hall, The Citadel; Thu, Apr. 19, 7pm*

**The Tailor of Panama** (CO, FP) Pierce Brosnan, Geoffrey Rush and Jamie Lee Curtis star in *Hope and Glory* director John

Boorman's film version of the John Le Carré novel about a debt-ridden tailor whose habit of telling tall tales has unexpected repercussions when he hooks up with an unscrupulous British spy.

## FIRST-RUN MOVIES

**Along Came a Spider** (CO, FP) Morgan Freeman, Monica Potter and Michael Wincott star in *The Edge* director Lee Tamahori's film version of James Patterson's crime novel, in which forensic psychologist Dr. Alex Cross teams up with a female Secret Service agent to locate the kidnapped daughter of a U.S. senator.

**Blow** (CO, FP) Johnny Depp, Penélope Cruz, Franka Potente and Paul Reubens star in *The Ref* director Ted Demme's flashy biopic of George Jung and his rags-to-riches-to-rags-to-riches career as a marijuana dealer in the '60s and North America's leading cocaine importer in the '70s. Based on the book by Bruce Porter.

**Bridget Jones's Diary** (CO, FP) Renée Zellweger, Hugh Grant and Colin Firth star in director Sharon Maguire's film version of Helen Fielding's popular novel about the romantic misadventures of a neurotic, weight-obsessed, klutzy London "singleton." Screenplay by Notting Hill writer Richard Curtis.

**Cast Away** (CO) Tom Hanks and Helen Hunt star in *What Lies Beneath* director Robert Zemeckis's meditative drama about a hotshot Federal Express field manager who must learn how to fend for himself when a plane crash deposits him alone on a desert island.

**Chocolat** (CO) Juliette Binoche, Johnny Depp and Judi Dench star in *The Cider House Rules* director Lasse Hallström's fanciful film about a woman who earns the wrath of the leader of a small, conservative French town when the customers at her chocolate shop begin abandoning themselves to temptation. Based on the novel by Joanne Harris.

**Crouching Tiger, Hidden Dragon** (CO, FP, PZ) Chow Yun-Fat, Michelle Yeoh and Zhang Ziyi star in *Sense and Sensibility* director Ang Lee's spectacularly staged martial-arts epic about a young, restless noblewoman who wreaks havoc as a result of her theft of a legendary sword.

**CyberWorld** (SC) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this collection of computer-animated short films (including segments from *The Simpsons* and *Antz*) presented in the 3-D IMAX format.

**Enemy at the Gates** (CO, FP) Jude Law, Ed Harris, Rachel Weisz and Joseph Fiennes star in *Seven Years in Tibet* director Jean-Jacques Annaud's WWII epic,

based on the true story of Vassili Zaitsev, the Russian sniper credited with killing over 140 Nazis during the Battle of Stalingrad.

**Exit Wounds** (CO, FP) Steven Seagal, DMX and Isaiah Washington star in *Torneo* Must Die director Andrzej Bartkowiak's film version of John Westernman's shoot-'em-up novel about a tough-as-nails cop battling police corruption in the inner city.

**Hannibal** (CO, FP) Anthony Hopkins, Julianne Moore, Gary Oldman and Ray Liotta star in *Gladiator* director Ridley Scott's sequel to *The Silence of the Lambs*, in which sociopathic master criminal Hannibal Lecter is reunited with FBI agent Clarice Starling when he is stalked by a demented survivor of one of his attacks. Based on the novel by Thomas Harris.

**Haunted Castle** (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

**Heartbreakers** (CO, FP) Sigourney Weaver, Jennifer Love Hewitt, Gene Hackman and Ray Liotta star in *Romy and Michelle's High School Reunion* director David Mirkin's broad comedy about a mother-daughter pair of swindlers who set their sights on seducing a repulsive tobacco magnate.

**Into the Deep** (SC) Kate Nelligan narrates director Howard Hall's 3-D IMAX documentary about the beautiful underwater world that exists just off the coast of Southern California.

**Joe Dirt** (CO, FP) David Spade, Dennis Miller, Kid Rock and Brittany Daniel star in director Dennie Gordon's picaresque comedy about a trailer-trash loser and his search for the parents who abandoned him at the Grand Canyon when he was eight years old.

**Josie and the Pussycats** (CO) Rachael Leigh Cook, Tara Reid and Rosario Dawson play a cat-eat-eat-all-girl rock band in *Can't Hardly Wait* co-directors Hank Elfont and Deborah Kaplan's tongue-in-cheek live-action adaptation of the comic book and animated TV series.

**Just Visiting** (FP) Jean-Marie Poiré directs Jean Reno, Christian Clavier and Christina Applegate in this English-language version of his French fish-out-of-water slapstick comedy *Les Visiteurs*, in which an 11th-century knight and his squire get magically transported to modern-day America.

**The Mexican** (CO) Brad Pitt, Julia Roberts and James Gandolfini star in *Mouset Hunt* director Gore Verbinski's offbeat romantic comedy about a criminal who alienates his girlfriend by agreeing to perform one last job and going in search of a supposedly cursed antique pistol.

**O Brother, Where Art Thou?** (CO) George Clooney, John Turturro, Tim Blake Nelson and John Goodman star in *The Big Lebowski* director Joel Coen's Depression-era farce, based on Homer's *Odyssey*, about



"Can you believe it? The official caption for this still from Tom Green's directorial debut *Freddy Got Fingered* actually read: 'Green, who is widely ridiculed'—which just goes to show that as far as studio publicity goes, some puns are never too tired to be recycled one more time. (*Vue Weekly*, a publication that prides itself on its inventive puns, would have gone with something along the lines of 'Where the teats have no shame,' but that's just us.) Anyway, if the bizarre trailers for *FGF* are any indication, Green's imagination looks like it's a lot wilder than that of his studio. The movie's not even out yet and already we can't get that 'Daddy, would you like some sausage?' song out of our heads."

three escaped convicts and the bizarre characters they encounter as they roam the American South.

**Pokémon 3: The Movie** (CO, FP) Pokémon trainer Ash gets unknowingly trapped in a state of total happiness within a magical tower in this new installment in the series of animated children's films based on the popular TV series.

**Pollock** (P) Ed Harris (who also directed), Marcia Gay Harden and Amy Madigan star in this passionate account of the relationship between the brilliant but tormented abstract expressionist painter Jackson Pollock and his wife Lee Krasner.

**Recess: School's Out** (FP) Six school-friends embark on a road trip together during their summer vacation in this feature-film version of the popular animated TV series *Recess*.

**See Spot Run** (CO) David Arquette, Michael Clarke Duncan and Leslie Bibb star in director John Whitesell's slapstick kiddie comedy about a morose postal worker who accidentally adopts an FBI drug-sniffing dog that a mobster has targeted for assassination.

**Someone Like You** (CO) Ashley Judd, Greg Kinnear and Hugh Jackson star in *A Walk on the Moon* director Tony Goldwyn's romantic comedy about a TV producer who gets dumped by her boyfriend, only to achieve pseudonymously fame as a sex columnist. Based on Laura Zigman's novel *Animal Husbandry*.

**Spy Kids** (CO, FP) Antonio Banderas,

Carla Gugino and Alan Cumming star in *From Dusk Till Dawn* director Robert Rodriguez's bizarre family action movie about two kids who come to the rescue when their parents, a pair of retired super-spies, are kidnapped by the star of a children's TV show.

**Tomcats** (CO, FP) Shannon Elizabeth, Jerry O'Connell, Jake Busey and Horatio Sanz star in director Gregory Poirier's raunchy sex comedy about a cash-strapped cartoonist who stops at nothing to make sure he wins a lucrative competition to be the last of his group of male friends to get married.

**Traffic** (CO, FP, PZ) Michael Douglas, Benicio Del Toro, Don Cheadle, Dennis Quaid and Catherine Zeta-Jones star in *Erin Brockovich* director Steven Soderbergh's complex drama, which weaves together three storylines illustrating the futility of the U.S. government's war on drugs.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
PZ: Princess II Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
WEM 484-8581

**CRUISING TIGER HIDDEN DRAGON**

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Nightly @ 7:10 pm / Sat-Sun @ 1:00 pm  
PG (Voluntary content) • Ends Thurs. Apr. 26

**TRAFFIC**

Nightly @ 9:30 pm / Sat & Sun @ 3:30 pm  
14A (coarse language, drug use) • Ends Thurs. Apr. 26

**FAMOUS PLAYERS**

SHOWTIMES EFFECTIVE: FRI, APR 20-THU, APR 26, 2001

**PARAMOUNT** 10337 Whyte Ave. 428-1007

**ALONG CAME A SPIDER (14A)** No passes, Grade content throughout. 1:40 4:40 7:40 10:40  
Fri Sat Sun 1:30 4:10 7:10 9:15  
Mon Tue Wed Thu 7:00 9:15

**SILVERCITY** WSH 444-8000

**ALONG CAME A SPIDER (14A)** Fri Sat Sun Mon Tue 1:40 4:20 7:20 9:20 10:40  
Wed 1:40 4:20 7:20 9:20 10:40

**BLOW (14A)** Coarse language throughout. 12:40 3:50 6:50 9:50  
CROCODILE DUNDEE IN LOS ANGELES (PG) 1:10 4:40 7:00 9:40

**CRUISING TIGER, HIDDEN DRAGON (PG)** Voluntary content 3:00 7:30 10:50

**CYBERWORLD (PG)** MAX 30  
Fri Sat Sun Mon Tue Thu 12:45 3:15 7:00 9:15 Wed 12:30 3:00 9:30

**ENEMY AT THE GATES (14A)** Graphic war violence. 12:45 3:40 6:45 9:45

**FREDDY GOT FINGERED (18A)** No passes, Grade content throughout. 1:45 4:40 7:40 10:40  
Fri Sat Sun Mon Tue Thu 2:00 4:30 7:45 Wed 1:45 4:15 6:15 9:45

**HAUNTED CASTLE (PG)** Not suitable for younger children. Fri Sat Sun Mon Tue Thu 2:00 4:30 7:00 9:30 10:45 Tue 3:15 4:30 9:30 10:45

**HEARTBREAKERS (14A)** Fri Sat Sun Mon Tue Thu 7:45 10:45 Wed 10:45

**INTO THE DEEP (G)** IMAX 30. Fri Sat Sun Mon Tue Thu 5:45

**JOE DIRTY (PG)** Grade content. 1:30 4:10 7:15 10:15

**JUST VISITING (PG)**

**POKÉMON 3: THE MOVIE (G)** 12:50 3:10 5:30

**SPY KIDS (PG)** 12:30 1:40 2:40 3:10 4:50 5:20 10:40

**THE TAILOR OF PANAMA (14A)** Coarse language, sexual content. 1:30 4:30 7:30 10:35

**TOMCATS (18A)** Grade content. 1:50

**TRAFFIC (14A)** Coarse language and drug use. Fri Sat Sun Mon Tue Thu 3:30 6:40 10:10 Sat Sun 10:10

**WESTMOUNT STAR** 111 Ave Grant Rd 444-8174

**ALONG CAME A SPIDER (14A)** Fri Sat Sun 1:50 4:20 7:30 9:45  
Mon Tue Wed Thu 7:20 9:45

**BLOW (14A)** Coarse language throughout. Fri Sat Sun 1:30 4:10 6:50 9:15  
Mon Tue Wed Thu 7:00 9:15

**BRIDGET JONES'S DIARY (14A)** Coarse language. Fri Sat Sun 1:50 4:30 7:10 9:15  
Mon Tue Wed Thu 7:00 9:15

**SPY KIDS (PG)** Fri Sat Sun 1:40 3:50 7:10 9:15  
Mon Tue Wed Thu 7:10 9:15

**GATEWAY 8** 29 Ave, Calgary Trail 424-0077

**ALONG CAME A SPIDER (14A)** Fri Sat Sun 1:30 4:30 7:30 9:30 10:00  
Mon Tue Wed Thu 7:00 12:30 9:30 10:00

**CROCODILE DUNDEE IN LOS ANGELES (PG)** Fri Sat Sun 1:35 4:05 7:10 9:50  
Mon Tue Wed Thu 7:10 9:50

**ENEMY AT THE GATES (14A)** Graphic war violence. Fri Sat Sun 1:55 4:40 7:30 9:35  
Mon Tue Wed Thu 7:30 9:35

**EXIT WOUNDS (18A)** Fri Sat Sun 1:50 4:10 7:30 9:45  
Mon Tue Wed Thu 7:30 9:45

**HANNIBAL (18A)** Gory violence, disturbing scenes. 6:45 9:25

**HEARTBREAKERS (14A)** Fri Sat Sun 1:50 4:15 6:35 9:40  
Mon Tue Wed Thu 6:45 9:40

**JUST VISITING (PG)** Fri Sat Sun 2:05 4:20 7:25 9:20  
Mon Tue Wed Thu 7:25 9:20

**RECESS: SCHOOL'S OUT (G)** Fri Sat Sun 1:45 3:45

**GARNEAU theatre**

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**THE CLAIM**

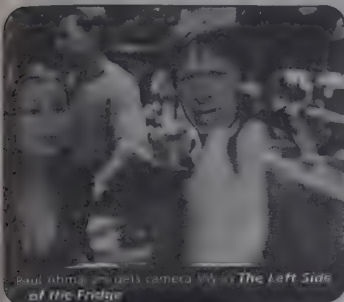
"Two Thumbs Up!"  
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• 14A •



# Economic deep freeze



Paul Rhoma angles camera wildly *The Left Side of the Bed*

It's too bad *The Left Side of the Fridge* isn't actually a documentary

BY JOSEF BRAUN

**T**hirty-year-old Montreal engineer Christophe (Paul Ahmarani) lost his job

four months ago when he refused to be demoted to quality control after his position became obsolete. His roommate and friend Stéphane (Stéphane Demers), a thespian with aspirations toward leftist political activism, sees Christophe's difficulties finding a new job as a great opportunity to make a documentary about unemployment and, he hopes, the evils of the new global economy. With digital video cameras in hand, Stéphane accompanies Christophe on a series of failed job interviews, social assistance workshops and career counselling sessions. Stéphane also records developments in his roommate's personal life—in particular, his romancing of a grocery store cashier/visual artist who seems as drawn to Stéphane's camera as she is to Christophe's charms. Quebecois

writer-director Phillippe Falardeau's feature debut *The Left Side of the Fridge* takes the form of the documentary that Stéphane sets out to make.

Now, to be honest, when I first viewed *The Left Side of the Fridge*, I actually thought it was a real, if suspiciously well-lit, documentary. (The clichés of Stéphane's character make a lot more sense now.) Yet upon discovering it to be a work of fiction, instead of feeling impressed by Falardeau's ability to fool me into feeling as though I was watching real, if camera-savvy people (people with the kind of showmanship that made *American Movie* so fun yet so strange a document of "reality"), I could only think, "You contrived all this in advance and that's the best you could come up with?" The film's inconclusive probing of the great economic-ethical

**foreign**  
reVUE

believed them to be the misfortunes of a first-time documentarian and not the political and narrative wimping-out of a first-time writer-director.

## Less is Moore

But perhaps there is something to be said for a slight film that's content to be just that. If Stéphane is, as one character calls him (and as I myself was, until that moment, planning on referring to him as in my review), a "poor man's Michael Moore," then at least Falardeau had the sense to focus a healthy amount of time on his strained interpersonal relationships. The growing discomfort between the roommates as

Christophe's standard of living (he survives on curried popcorn and carrot juice and can't afford to go out with his new girlfriend) becomes more dire and Stéphane receives more and more funding certainly provides *The Left Side of the Fridge* with its strongest moments.

Ahmani won me over with a very odd yet genuine charm. (He sort of looks like *Gilligan's Island's* Bob Denver if Bob Denver were a puppet with no eyebrows.) His easygoing attitude can be very amusing (particularly when he's singing a provocative song in his kitchen about smuggling with Jesus), and ultimately makes the film more dramatic when he finally loses his patience. Demers's Stéphane is not as compelling, however, mostly because of Falardeau's failure to develop his character; while his naiveté is an interesting choice, we never see him take his political beliefs to very interesting extremes.

## Testing... testing...

Falardeau doesn't do much with his Montreal backdrop, but he does show a few quirky young characters discussing their own amusing employment experiences, such as the fellow with unusual bandages on his neck Christophe meets at a party who tries to explain the merits of being a drug-testing guinea pig. Some of this stuff is pretty funny and inspired and some just seems amateurish and a little flat. Overall, I still enjoyed *The Left Side of the Bridge* well enough to be curious about future efforts from Falardeau and particularly Ahmarani, but I'd be misleading you if I said this film wound up going anywhere. Perhaps that was the intention. ☺

**The Left Side of the Fridge**  
Directed by Phillippe Falardeau •  
Starring Paul Ahmarani, Stéphane  
Demers and Geneviève Neron •  
Zeidler Hall, The Citadel • Fri-Sun,  
Apr 20-22, 7 and 9pm • 425-9212

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Bill Cameron, NATIONAL POST

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Jason Anderson, EYE MAGAZINE

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MOVIES 12		CINEMA CITY 12	
130 AVE.—50TH STREET	472-9779	3633-99 STREET	463-5481
<b>SHOWING AT BOTH CINEMAS</b>			
<b>FRI. APRIL 20-TU. APRIL 26, 2001</b>			
<b>HONEYMOON (14A)</b> Sat Sun 12:10 Daily 2:30 5:55 7:30 9:30 <i>Redemptive PG</i> Sat Sun 11:00	<b>VALENTINE (14A)</b> <i>Viewer's choice</i> Sat Sun 11:10 Daily 4:55 10:10 <i>Redemptive PG</i> Sat Sun 12:15	<b>BILLY ELLIOT (14A)</b> <i>Genre: Biography</i> Sat Sun 11:40 Daily 2:30 4:35 7:40 10:10 <i>Redemptive PG</i> Sat Sun 11:35	<b>FINDING FORESTER (PG)</b> <i>Genre: Biography</i> Fri 12:50 4:15 7:40 <i>Redemptive PG</i> Sat Sun 12:25
<b>SWEET NOVEMBER (PG)</b> <i>Viewer's choice</i> Daily 4:00 8:30	<b>MISS CONGEBIALLY (PG)</b> <i>Sat Sun 11:35</i> Daily 2:05 4:40 7:15 9:55 <i>Redemptive PG</i> Sat Sun 12:10	<b>SAYING SYLVANIA (14A)</b> Sat Sun 11:45 Daily 2:20 4:45 7:45 10:11 <i>Redemptive PG</i> Sat Sun 12:40	<b>THE EMPEROR'S NEW GROOVE (G)</b> Sat Sun 11:15 <i>Redemptive PG</i> Sat Sun 12:10
<b>THIRTEEN DAYS (PG)</b> <i>Genre: Biography</i> Daily 12:10 2:10 4:15 7:15 9:15 11:15 <i>Redemptive PG</i> Sat Sun 11:45	<b>UNBREAKABLE (PG)</b> <i>Viewer's choice</i> Daily 7:50 10:05 <i>Redemptive PG</i> Sat Sun 12:20	<b>THE WEDDING PLANNER (PG)</b> <i>Genre: Comedy</i> Sat Sun 11:15 Daily 1:50 4:30 7:05 9:45 <i>Redemptive PG</i> Sat Sun 12:25	<b>RUGRATS IN PARIS (G)</b> Sat Sun 12:05 <i>Viewer's choice</i> 2:15
<b>3000 MILES TO GRACELAND (14A)</b> <i>Viewer's choice</i> Sat Sun 11:05 Daily 1:45 4:20 7:40 10:40 <i>Redemptive PG</i> Sat Sun 11:50	<b>102 DALMATIANS (G)</b> Sat Sun 11:25 <i>Viewer's choice</i>	<b>VERTICAL LIP (PG)</b> <i>Genre: Comedy</i> Sat Sun 11:15 Daily 2:55 4:55 7:35 10:00 <i>Redemptive PG</i> Sat Sun 12:30	
<b>THE WEDDING PLANNER (PG)</b> <i>Genre: Comedy</i> Sat Sun 11:55 Daily 2:50 4:50 7:10 9:35 <i>Redemptive PG</i> Sat Sun 12:30			

CINEPLEX ODEON CINE

TALKING MOVIE  
(LISTINGS)  
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CINEMA GUIDE

Showtimes for Friday April 20 to Thursday April 26, 2001

EASTON CENTRE CINEMAS

3rd Fl. Phase II 1030-104 Ave. 411-1778

<b>BLOW</b> Learn language throughout. DTS Digital. Fri-Sat 1:30 4:30 7:15 10:00 Mon-Tue 10:00	14A
<b>BRIDGET JONES'S DIARY</b> Comedy, romance. DTS Digital. Fri-Wed 2:00 4:40 7:30 9:50 Thu 2:20 5:50	14A
<b>CROCODILE DUNDEE IN LOS ANGELES</b> DTS Digital. Daily 1:00 4:10 6:50 9:10	PG
<b>ENEMY AT THE GATES</b> Graphic war violence. DTS Digital. Daily 1:00 4:40 7:30 9:30	14A
<b>FREDDY GOT FINGERED</b> Crude content throughout. DTS Digital. No passes. Daily 7:40 8:50 1:00 3:20	18A
<b>JOSIE AND THE PUSYCATS</b> DTS Digital. Fri-Sun Tue 2:00 4:30 6:40 9:00 Mon-Wed 2:00 4:20	PG
<b>JOE DIRT</b> Crude content. DTS Digital. Daily 2:30 5:00 7:50 10:10	PG
<b>MILKPISTACHIO</b> DTS Digital. Daily 2:30 4:50 7:40 10:10	14A
<b>THE KILLING OF TOMMY</b> Graphic language, sexual content. Daily 1:10 3:50 7:10 9:40	14A

CLAREVIEW TOWN CENTRE

421-1370 Avenue 472-7050

<b>ALONG CAME A SPIDER</b> DTS Digital. Daily 1:50 4:15 7:40 10:15	14A
<b>BLOW</b> Learn language throughout. DTS Digital. Daily 1:15 4:00 7:30 10:10	14A
<b>BRIDGET JONES'S DIARY</b> Comedy, romance. DTS Digital. Daily 2:15 4:30 7:10 9:30	14A
<b>CROCODILE DUNDEE IN LOS ANGELES</b> DTS Digital. Daily 1:30 4:40 7:30 9:30	PG
<b>ENEMY AT THE GATES</b> Graphic war violence. Daily 1:05 3:45 6:50 9:35	14A
<b>FREDDY GOT FINGERED</b> Crude content throughout. DTS Digital. No passes. Daily 7:50 1:00 5:00 7:20 9:40	18A
<b>JOSIE AND THE PUSYCATS</b> DTS Digital. Daily 1:00 4:20 6:40 9:00	PG
<b>JOE DIRT</b> Crude content. DTS Digital. Daily 1:20 3:15 5:15 7:15 9:50	PG
<b>POKEMON 3: THE MOVIE</b> DTS Digital. Daily 2:00 4:10 6:30	G
<b>TRIPMINE: AKA WISH</b> DTS Digital. Daily 10:00	14A
<b>SPT KIDS</b> DTS Digital. Daily 1:40 3:50 6:45	PG
<b>THIRMAFAY</b> Crude content. DTS Digital. Daily 8:10	18A

WEST MALL 2

West Edmonton Mall, Phase III Entrance 2 444-1029

<b>BRIDGET JONES'S DIARY</b> Comedy, romance. DTS Digital. On 2 screens. Daily 2:10 2:50 4:20 5:00 6:40 7:30 9:00 10:00	14A
<b>EARLY AMBUSH</b> DTS Digital. Daily 9:30	PG
<b>EWOKBARK</b> Seguence scenes. DTS Digital. Daily 2:00 4:35 7:20 9:50	PG
<b>EARLY AMBUSH</b> DTS Digital. Daily 2:40 4:50 7:10	18A
<b>HANNIBAL</b> Gory violence, disturbing scenes. Daily 3:10 4:30 9:40	18A
<b>JOSIE AND THE PUSYCATS</b> DTS Digital. Fri-Wed 2:30 4:30 6:00 9:10 Thu 2:30 4:30 9:10	PG
<b>O BROTHER, WHERE ART THOU?</b> DTS Digital. Daily 2:30 4:40 6:50 9:20	PG
<b>TRIPMINE: AKA WISH</b> DTS Digital. Daily 7:50 1:00 5:10 7:40 10:10	14A

CENTURY EDMONTON COMMON

1575-99 STREET 436-8585

<b>BLOW</b> Learn language throughout. Fri-Sun 1:20 4:00 7:00 9:50 Sat 1:20 4:00 DTS Digital. Daily 2:20 5:15 7:50 10:30	14A
<b>BRIDGET JONES'S DIARY</b> Comedy, romance. DTS Digital. Daily 8:50	14A
<b>EWOKBARK</b> Seguence scenes. DTS Digital. Daily 8:50	PG
<b>CROUCHING TIGER, HIDDEN DRAGON</b> Violence scenes. DTS Digital. Daily 1:15 4:15 7:40 10:20	PG
<b>FREDDY GOT FINGERED</b> Crude content throughout. No passes. Tue 12:50 1:30 5:10 7:30 9:45 DTS Digital. Daily 1:50 4:10 6:30 10:40	18A
<b>JOSIE AND THE PUSYCATS</b> Daily 7:45 9:40 6:45 9:10	PG
<b>JOE DIRT</b> Crude content. DTS Digital. On 2 screens. Daily 1:10 1:20 3:40 5:40 7:45 8:40 10:00	PG
<b>POKEMON 3: THE MOVIE</b> Comedy, romance. DTS Digital. Daily 10:10	14A
<b>ONE NIGHT AT MCCOY'S</b> DTS Digital. Daily 2:30 4:50 7:10	G
<b>POKEMON 3: THE MOVIE</b> DTS Digital. Daily 1:30 2:40 4:50 7:10	G
<b>POKEMON 3: THE MOVIE</b> DTS Digital. Daily 2:30 4:50 7:10	G
<b>SPT KIDS</b> DTS Digital. On 2 screens. Daily 1:20 3:10 5:20 7:30 9:40 10:40 7:15 9:20	PG
<b>THE TAILOR OF PHAMMA</b> Graphic language, sexual content. DTS Digital. Daily 1:40 4:20 6:50 9:30	14A
<b>TOMCATS</b> Crude content. DTS Digital. Daily 10:45	18A
<b>TRAFFIC</b> Learn language and drug use. DTS Digital. Daily 2:15 5:20 8:20	14A

CINEVALLA PRICING AT THESE THEATRES:

<b>WESTMALL &amp; GUSTAVE</b> WALL 1 ENTRANCE 4A 3000 MILES TO GRACELAND Robert scenes. Daily 9:45	14A
<b>WILLY ELLIOTT</b> Learn language. Daily 1:50 4:10 6:45 9:00	14A
<b>MISS CONGENIALITY</b> Daily 2:10 4:50 7:45	PG
<b>ERINCE TREKEMAN</b> Daily 2:20 4:30 7:15 9:15	14A
<b>ERINCE TREKEMAN</b> Measure scenes. Daily 2:00 4:40 7:30 10:00	PG
<b>THE WEDDING PLANNER</b> Learn language. Daily 2:30 4:30 9:30	PG
<b>THE WEDDING PLANNER</b> Daily 10:10	PG
<b>WISH</b> Daily 1:40 4:20 7:00	PG

VILLAGE FREE CINEMAS

Glenora Rd. St. Albert Trail St. Albert 458-1048

<b>BLOW</b> Learn language throughout. In 7:00 9:40 Sat-Sun 1:15 4:15 7:00 9:40 Mon-Tue 7:00	14A
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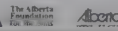
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# Trainsplotting

*The Claim* weaves multiple storylines around a 19th-century railroad

By JOSEF BRAUN

Set in the Sierra Nevada Mountains 20 years into the madness of the Gold Rush, eclectic British director Michael Winterbottom's *The Claim*, based on Thomas Hardy's 1886 moral fable *The Mayor of Casterbridge*, is the kind of cinematic re-envisioning of American history that's been staked out with increasing frequency over the last

30 years by filmmakers such as Robert Altman in films that show us a history fueled by lies, corruption, ignorance, failure, missed dreams and, most importantly, intense greed. The landscape of *The Claim*, a developing community of gamblers and prostitutes waiting for the railroad to come and connect them to civilization, in fact most closely resembles Altman's classic frontier drama *McCabe and Mrs. Miller*. Written by Frank Cottrell Boyce (*Hilary and Jackie*, *Welcome to Sarajevo*), *The Claim* is certainly more romantic and boldly beautiful than a murky, underlit little masterpiece like *McCabe*, yet for all that, the film is no less brutal and cynical. It makes a few commendable steps toward showing the multicultural face of the era, and is highlighted by a marvelously specific sense of place, thanks in no small part to the sharp photography of Alvin Kuchler, who magnifies the ever-snowy harshness of the Fortress Mountain location.

*The Claim* makes a decent effort to bring multiple characters and events into the foreground, but

Boyce keeps his focus primarily on the two linked stories that provide the most recognizable Western genre themes of ambition and redemption. Wes Bentley (the handsome, troubled teen from *American Beauty*) plays Mr. Dalglish, a (too?) young surveyor looking to expand the Central Pacific Railroad into the town of Kingdom Come.

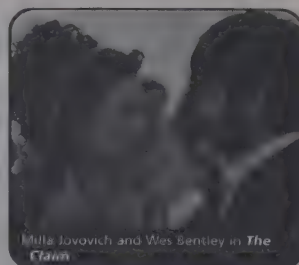
## Come on, Elena

Kingdom Come is overseen by the very wealthy Irish-born pioneer

Daniel Dillon, played by Scottish actor Peter Mullan (who won a well-deserved Best Actor award at Cannes

for his lead performance in *My Name Is Joe*). Dillon does everything he can to win over the surveyor and his team knowing that linking Kingdom Come by rail will prove an immense and dangerous challenge. Dillon is haunted by the ugly choices he made upon his arrival in the U.S., and hopes that the success of Kingdom Come will help to justify his past mistakes. We soon realize, however, that the living embodiment of those mistakes, his estranged and now-tubercular Polish-born wife Elena (Natassja Kinski) and his daughter, the rather too obviously monikered Hope (Sarah Polley), have returned to remind him of his wrongdoings, and he begins elaborate plans to redeem himself in their eyes, plans which require him to jilt yet another woman.

While some of the plotlines of *The Claim* are striking and insightful and others a bit more mundane (romances blossom in a fairly predictable manner), Winterbottom, whose credits include such films as *Jude*, *Welcome to Sarajevo* and *Wonderland*, does an excellent job of



Milla Jovovich and Wes Bentley in *The Claim*

underplaying the crowd-pleasing bits and reining in the disparate plot threads without compromising any of them. And unlike most period films, *The Claim* doesn't resort to gussying up an unglamorous setting; you'll be hard-pressed to find an actor in make-up, clean clothes or without stringy, unwashed hair.

## Up at the Milla

The film is an essentially an ensemble piece with a strong turn from the rugged and reserved Bentley and a gutsy, surprising performance from the usually awkward Milla Jovovich as a wonderfully shit-kicking, ambitious Portuguese prostitute. Mullan plays the only character with a significant trajectory, and handles his meaty, unsentimental big daddy role with a brooding, guilt-ridden intensity.

*The Claim* impressed me as a period piece that stays faithful to the hardships of the period while still maintaining a certain mainstream appeal. A bit more time on the actual labour of the rail construction would have been nice, but all in all, it's a pretty crafty little window into an unpleasant chapter of the American past. ☉

## The Claim

Directed by Michael Winterbottom •

Starring Wes Bentley, Peter Mullan,

Milla Jovovich and Sarah Polley •

Opens Fri, Apr 20

the unconscious collective with theatreYes present

a new play by trevor schmidt

# treatment

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Eden Philip  
Jan Strieder  
Murray Utas

Directed by  
Heather Inglis

Designed by  
Trevor Schmidt

Stage Manager  
Michelle Wieler



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**VUE WEEKLY**

Unconscious Collective

theatreYes.



By PAUL MATWYCHUK

## Cannes fishin'

By the time this issue of *Vue* hits the stands—i.e., Thursday—Cannes Film Festival artistic director Thierry Fremaux and president Gilles Jacob will have announced their selections for the films competing in this year's official competition, as well as the titles that will be showcased in sidebar events like the Directors' Fortnight and Un Certain Regard. And not a moment too soon; as *Variety*'s Derek Elley has reported, never in the history of Cannes have so few slots been confirmed with so little time remaining before the red carpets get unfurled all along the Croisette. (This year's festival runs from May 9 to 20.)

Here's a rundown of some of the movies competing for slots at

Cannes—a list that, as it happens, also constitutes a handy advance guide to some of the most interesting art movies that will be arriving in Edmonton over the next year or so.

Among the American movies considered strong possibilities for Cannes are *The Man Who Wasn't There*, the latest film from the Coen Brothers starring Billy Bob Thornton, Frances McDormand and James Gandolfini (it's about a small-town barber); *The Center of the World*, the erotic new feature by Wayne Wang (*Smoke*), which is already gaining attention for its controversial, racy newspaper ads; *Human Nature*, an oddball comedy starring Patricia Arquette and Tim Robbins, written by Charlie Kaufman (*Being John Malkovich*) and directed by Michel Gondry (the man behind some of Björk's most distinctive videos); David Lynch's still-unaired TV pilot *Mulholland Drive* and new films by Neil LaBute (an adaptation of A.S. Byatt's novel *Possession*), Abel Ferrara, Todd Solondz and Hal Hartley.

Among the films from big-name foreign directors with movies being considered are *Lukewarm Water Under the Bridge* by Shohai Imamura (*The Ballad of Narayama*, *The Eel*); *Distance* by Hirozaku Kore-eda (*Maborosi*, *After*

*Life*); *L'Anglaise et le Duc* by Eric Rohmer; *The Son's Room* by Nanni Moretti (*Dear Diary*, *Aprile*); *Taurus* by Alexander Sokurov (*Mother and Son*, *Moloch*); *Sun Behind the Moon* by Mohsen Makhmalbaf (*Gabbah*, *A Moment of Innocence*); *Va Savoir!* by Jacques Rivette (*La Belle Noiseuse*, *Celine and Julie Go Boating*) and *The Story of Rose* by the Taiwanese master Hou Hsiao-Hsien (*Flowers of Shanghai*, *The Puppetmaster*).

According to Elley, a couple of more mainstream American movies are also considered a lock for inclusion in the main competition, such as Sean Penn's downbeat police thriller *The Pledge*, starring Jack Nicholson, and, oddly enough, the upcoming computer-animated fantasy *Shrek*, starring the voices of Mike Myers, Eddie Murphy and Cameron Diaz. (The last animated movie to compete at Cannes was Disney's *Peter Pan* in 1953.) But with so many films yet to be screened by the selection committee, it's anyone's guess as to what the final schedule will look like—but with Liv Ullmann, Terry Gilliam and Michelle Yeoh heading up the jury, look for a film about suicidal, hallucination-prone Chinese acrobats to take the Palme d'Or. ☉



# P. Roch Smith plays Mr. Dressup

*The Pain of Trees* uses dolls to dissect modern masculinity

BY MAUREEN FENNIK

Vancouver artist P. Roch Smith's recent installation, ambiguously titled *The Pain of Trees*, queries the construction of masculine identity—specifically, it would seem, the notion that "clothes make the man." The environment that Smith creates absorbs a large field of macho signifiers: a maze of white canvas heavy-bags suspended by galvanized metal chains, plywood disks inscribed with images that look like the end-cuts of some mysterious DIY project and G.I. Joe dolls interned in what look like wooden reliquaries on the wall. Smith appropriates these objects and materials in a way that displaces ordinary (which is to say, culturally prescribed) notions of what they mean or do.

Take those heavy-bags, for instance, all of which are inscribed with black-and-white photos of anonymous, faceless white male bodies in various stages of undress. As you negotiate the maze, the photos show a white, middle-aged man putting on his suit—in the first image, he's stepping into his boxers, in

another, he's doing up his shirt until finally, all traces of the body and its rather abject and ridiculous vulnerability disappear into the smooth and authoritative surface of the suit and tie. There's almost a pathos to the way these images break down the everyday process of getting dressed into its component parts, documenting it in a step-by-step manner reminiscent of how-to instructional manuals, to the point where this ordinary ritual begins to seem strange and awkward.

"I think I became aware of the impact of clothing when I would put on a suit for job interviews after I finished art school," says Smith. "Assuming the armour of corporate culture, the suit and tie, gave me a measure of authority that I didn't seem to have in my ordinary clothes. This motivated me to want to explore the transformation that happens when someone puts on a suit and tie, which is so ubiquitous we don't even notice it for the most part. The suit is a kind of uniform that signifies membership in a particular class. Wearing a suit functions as a kind of statement that says, 'I am part of the ruling elite, a participant in corporate culture.'"

## Disks and dolls

Smith breaks down the solid, authoritative male image even fur-

ther with his wooden disks, which he has stained with fragmented anatomical photos of male body parts (arms, legs, face, hands, feet) and placed upon the gallery walls at random intervals, where they resemble peepholes or puncture marks. Adding to the confusion is the mix of human body parts and pieces of male dolls, a difference that only becomes apparent upon closer examination of the images.

The doll parts are an echo of the G.I. Joes hovering on the walls in what look like little glass coffins isolated in their plywood boxes behind glass windows and screwed to the wall, the three Joes on display look particularly abject. Artifacts from the artist's childhood, time has not been kind to these icons of circa-1970 white male machismo. With their missing hands, twisted feet, mottled doll-beards and faded fatigues, they look like what they

are: old and broken. But more to the point, we see how they have been so easily divested of any convincing sense of "masculinity." These dolls are losers, and they seem to know it.

It's an odd little dialogue that's going on in this exhibition, one that resists any bottom-line summaries or synopses. Suffice it to say that Smith's appropriation of materials and shifts in context succeeds in creating enough incongruity to open up a space to consider—or, rather, reconsider—the seemingly incidental practices of everyday life and the identities they serve to construct. ●

*The Pain of Trees*  
By P. Roch Smith • Harcourt  
House Gallery • To May 5



An image from *The Pain of Trees*

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— Robert Enright, CBC Radio 2001

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**"Passionate & Tender!"**

...Hart's dramatic performance commanded the silent attention of everyone present"  
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By PAUL MATWYCHUK

### This, that and *The Other*

Because Azimuth Theatre's performances take place in school auditoriums instead of the converted movie houses, warehouses, garages and (occasionally) actual theatres where Edmonton plays are customarily staged, their work tends to go unseen by even the most avid local theatregoers. But last Thursday, the company staged a special one-night-only presentation of two of the shows they're currently touring across the province, and not only was it nice to attend the performance of two new plays by Edmonton playwrights, but seeing so many familiar faces from the theatre community in the audience was a reminder of just how many local actors and writers Azimuth has employed over the last 10 years.

The first play, Eileen Sproule's *The Other* (aimed at Grades 3 to 6), tackles so many issues that you could almost call it the ultimate Azimuth play. An apparently simple story set in a neighbourhood playground and revolving around two groups of friends (a restless trio of 12-year-olds and an unrelated group of younger children), *The Other* weighs in on the subject of bullies, children living with divorced parents, sexism, racism, teenage gangs, the importance of not picking up discarded syringes and, most importantly, the foolishness of shunning outsiders just because they look different from you. That last theme is embodied by a strange character who wanders through the action wearing a blue plastic raincoat, a goofy pout fixed across his face and a bag slung across his shoulder that contains so much junk it's as though Harpo Marx had emptied his pockets

into it. This strange character's actual provenance is never revealed—the characters in the play become convinced that he's an alien from outer space—but James Hamilton's winning, nearly wordless performance finds a way to straddle the line between alien and eccentric but harmless human being.

Sproule, who based her script on more than 300 interviews she conducted with actual children, shows a good feel for the way kids talk to each other—the way gigantic arguments can erupt and then be totally forgotten five minutes later, and how kids will take turns insulting each other over and over again not out of malice but simply as a way of killing a slow-moving afternoon. It would be interesting to see how the show plays with a youthful audience; the overall theme seems to me like it could be a little bit abstract for the intended age group to grasp, but it should be noted that in practice the performance is also followed by a talkback session conducted by the cast that I'm sure helps give the message some focus.

The second play performed that night, Chris Craddock's *Do It Right*, deals with teen sexuality and is intended for Grades 8 and up. Anyone who tries writing any kind of meaningful play about sex that school boards will actually approve of has their work cut out for them, and probably the biggest triumph of *Do It Right* is the way Craddock manages to deal honestly with subjects like homosexuality and teen pregnancy while still accommodating so many possible objections to his subject matter. When his main female character, 16-year-old Jen, learns she's pregnant, for instance, she visits a priest, a single mom and Planned Parenthood—and he even figures out a way to make abstinence seem cool by introducing another female character who refuses to sleep with boys because she's an aspiring artist and doesn't want to make any mistakes that will leave her trapped in her small, going-nowhere hometown.

The play, one of three Craddock plays for young audiences that will be published as a collection in May by

NeWest Press under the umbrella title *Naked at School*, is both funny and refreshingly matter-of-fact—it treats the notion that most 16-year-olds are having sex already pretty much as a given. And it's impossible to argue with its overarching message, that the more information about sexuality that gets disseminated to young people, the wiser and more responsible they'll be when they start making choices about their own sex lives. Hey, I know the play certainly left me feeling much more prepared for the day when I start having sex.

### The next 'Lot up for bids...

At the end of Lerner and Loewe's musical *Camelot*, King Arthur's castle simply disappears into so much mist as it gently recedes into people's memories. The Citadel has found a much more commercial way to dispose of Camelot's luxurious trappings, however, by selling them off to the highest bidder. Various pieces of the lavish set from the Citadel's recent production of *Camelot* (which closed on April 8)—including such plush items as Guinevere's May Wagon and Lancelot's barge—are



currently up for sale as part of a silent auction in the Shocter Theatre lobby, which now resembles a sort of, er, "used Camelot."

"Storage is a big issue for us," says Citadel media liaison Troy Funk, "and we don't have the space to keep a lot of stuff. The main set stuff that belonged to the Stratford Festival went back there, but with the pieces that were created specifically for us, it was, 'Okay, well, who's going to store them?' At first, we were just going to throw them away, but then we thought, 'You know, there are some pretty funky items here, and let's see what we can do with them otherwise.'"

Bidding was still sluggish on Monday afternoon. Although one visitor had placed substantial bids on all the larger steel items (including the Camelot gates) and someone else—perhaps someone planning a very ambitious May 1 house party—offered \$25 for the maypole, no one had yet made an offer on the barge, the wagon, Arthur and Guinevere's wedding cross or the fireplace coat of arms. Disappointingly, the metal horse Bryce Kulak's Mordred cavorts upon during the "Fie on Goodness" number was not for sale. The auction continues until Friday, April 27, though, so who knows what kind of competitive bidding will ensue? Meanwhile, I've got my eye on that great bed they're using right now in *Romeo and Juliet*....

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Boris Belkin

### SYMPHONY FOR KIDS

**HEATHER BISHOP'S MUSICAL MAGIC**

Sunday, May 6, 2 pm

Heather Bishop David Hoyt, conductor/host

Heather Bishop's concerts are full of quirky, upbeat, sing-along songs. This programme will feature the award-winning *Chickee's On The Run*, as well as favorites *Bellybutton*, and *A Duck in New York City*.



Heather Bishop

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Mozart *Concert-rondo for Piano and Orchestra*  
Hummel *Trumpet Concerto in E-flat Major*  
Shostakovich *Concerto No. 1 for Piano and Trumpet*  
Glazunov *Valse de concert No. 2, Op. 51*  
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# ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.bc.ca.

Deadline is 3pm Friday.

## ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St., 488-6611. \*FEATURE GALLERY: \*CELEBRATING CHAIKE: PAST AND PRESENT: Ceramic works by John Chalk. Until April 21.

**ALLEY ARTS GALLERY** 10311 Whyte Ave., behind Terra Foods, 709-5004. \*Open: Tue-Sat 10am-5pm. Work of Ian McKenna, Kristin Saunders, Donna Langlois, Rose, Okapi Studios, Bissett Studios.

**ART BEAT** 8 Shakespear St., St. Albert, 459-3679. \*Open: 10am-6pm; Thu 10am-5pm; Sat 10am-5pm; Sun and hols 12-4pm. \*MOVED BY THE SPIRIT: Work inspired by a diversity of cultural backgrounds. Works by Lucie Tettamante, Robert Murray, Laszlo Pal, Lewis Lavole, Gisele Juvinielle, Sophia Juvinielle, Shawna Potlitz and Jane Ash Potlitz. Until Apr. 29.

**BAGEL TREE CAFE** 10354-82 Avenue, 439-9604. FRESH PAINT: A curated show of works by Edmonton high school students. Until May 6.

**THE BEARCLAW GALLERY** 10403-124 St., 482-1204. New works by gallery artists including Maxine Noel, Leland Bell and Dale Auger. Until Apr. 30.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8627-91 St., 461-3427. Group show featuring selections chosen from among the artist members of the gallery. Apr. 19-May 2.

**CITY HALL** City Room, Sir Winston Churchill Square, 489-2244. ART FOR THE CITY: ART FOR THE CITY: Edmonton Art Club. April 23-30. Opening reception: TUE, April 24, 7:30-9pm.

**CYBERTOPIA INTERNET CAFE** 11607 Jasper Ave., 451-3849. ADVENTURE ART SHOW: Oil paintings by Garrett Gunderson. Until April 30.

**DOUGLAS UDELL GALLERY** 10332-124 St., 488-4443. New works on paper and canvases by Saskatchewan artist David Thauberger. Until Apr. 21.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. \*Open: Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun and hols 11am-5pm. \*METAMORPHOSIS: A survey of works by Calgary artist Marion Nicoll, a pioneer of modern art in Canada. Until June 26. \*SALVATION: Various art works by local and regional artists. Until June 26. \*AN ECLECTIC VISION-ALBERTA ART FROM THE 1930s TO THE 1970s: Historical works from the collections of The Edmonton Art Gallery and The Alberta Foundation for the Arts. Until June 26. \*MARIAN DALE SCOTT, 1906-1993: Pioneer of Modern Art. Retrospective exhibition. Until June 10. \*REVOLVE: Works by Catherine Burgess, Judith Schwarz, Martha Townsend. Until June 10. \*THE KITCHEN: NO WORD OF A LIE: Works by Cindy Baker. Until June 10. \*NEW EYES: An education and exhibition space to assist with school tour programs. Interactive space about art and travel. Until June 25. \*VISIT WITH ARTISTS: THU 19 (7:30pm): Lecture by Roy Leadbeater. \*CHILDREN'S GALLERY: AN ELEPHANT IN THE FOREST: THE SPIRITUAL ART OF EMILY CARR: Hands-on workshop with Marc Seigner. Until Aug. \*Admission: \$4 adult; \$2 student/senior; \$1 ages 6-12, kids under 6 free. Free on THU after 4pm.

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd., 482-1402. \*Open: Tue-Sat 10am-5pm. A preview for our fall shows: Japanese ceramics by Yasuo Terada and Bizan. Drawings and watercolours by Frank Haddock. Gold and silver jewellery by Wayne Mackenzie and Janet Stein. Blown glass by Jeff Holmwood and Robert Held. Wood boxes by John More and Henry Schlosser. Until Apr. 28.

**FAB GALLERY** 1-1 Fine Arts Building, U of A, 112 St., 89 Ave., 492-2081. \*Open: Tue-Fri 10am-5pm; Sun 2-5pm. closed Mon, Sat and statutory holidays. FRESHLY SQUEEZED: U of A Bachelor of Design and Industrial Design graduate show. Until Apr. 22.

**FINDERS KEEPERS-THE BASEMENT GALLERY** Basement, 8239-104 St., 436-8854. A LITTLE OF DIS AND A LITTLE OF DAT: Photographs by Derek Malin. Until May 15.

**FOOT DOOR** 10308-81 Avenue, 432-7535. Eskimo soapstone carvings by Lydia Quinak, soapstone carvings by E. Porter. Until April 30.

**THE FRINGE GALLERY** Bsm., 10516 Whyte Ave., 432-0240. \*WORKS BY JILL AND LINDA: Mixed media works by Jill Hiscoc and Linda Ould. Until Apr. 30.

**GALLERY 124** 10240-124 St., 488-4575. \*Open: Tue-Sat 10am-5pm; Sun 12-5pm. THE FLOWER AND GARDEN SHOW: Fifteen artists express their connection to flowers and gardens and spring. Apr. 21-May 9. Opening reception: SAT, Apr. 21, 2-4pm.

**THE GALLERY AT AKITRA** 15607-100A

Ave., 489-1028. The Jasper Place High School Students show. Until Apr. 30.

**GENERATIONS GALLERY** 5411-51 St., Stony Plain, 963-2777. \*Open: Mon-Sat 10am-6pm; Sun 10am-6:30pm. \*ART AND HEALING JOURNEYS: Presented by The Artists of Fifth Dimension Studio. Until May 7. \*GALLERY DINING ROOM: I LOVE TO TELL THE STORY: Paintings by Father Douglas. Until Apr. 29.

**GIORDANO GALLERY** 208 Empire Bldg., 10080 Jasper Ave., 429-5066. SPRING SHOW: Featuring art works by David Bolduc, Ruby Mah, Barbara Ballachy, Tony Calzetta, Scott Gregory and new gallery artist, Akiko Tanguchi. Until Apr. 21.

**GRANT MACEWAN COLLEGE** Studio 109/113, Jasper Place Campus, 10045-156 St., 497-4321. ORANGE: The Fine Art Program Graduate show. SUN, Apr. 22 1-5pm; Apr. 23-26, 11am-7pm. Opening reception: SAT, Apr. 21, 7-9pm.

**HARCOURT HOUSE** 10215-112 St., 426-4180. THE PAIN OF TREES: Installation by P. Roch Smith. Until May 5. \*PAIN ROOM: TAKING THE FUN OUT OF FUNCTION: Works by Craig Le Blanc. Until May 5.

**JOHNSON GALLERY** 7711-85 St. \*Open: Mon-Fri 8am-5:30pm; Sat 9am-5pm. Oils by Joe Haire, mixed media by Richard Dixon, watercolours by Edythe Markstad Buchanan and pottery by Noburo Kubo.

**JOHNSON GALLERY** 11817-80 St. \*Open: Tue-Fri 9am-5:30pm; Sat 9am-4pm. Prints by Toti, oils and prints by Wendy Risdale, Watercolours by Jim Brager and Jim Painter, pottery by Noburo Kubo. Until Apr. 30.

**MCMULLEN GALLERY** University of Alberta Hospital, 8440-112 St., 407-7152. \*Open: Mon-Fri 10am-5pm; Sat 1-3pm. SCULPTURE-AN INTIMATE CONVERSATION: An inside expose of the sculptors' world. The members of the Sculptors' Association of Alberta have chosen to share not only their art but also their inspiration, motivation and ongoing process. For this exhibit the gallery has been set up informally to recreate a studio atmosphere. Until June 3.

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**ORTONA GALLERY** 9722-102 St., 439-6943. \*Open Mon 3-8pm; Weekends 11-3pm, or by appt. M: THE DANCE: Installation of photographs, images of motion and social portrait by Lara Herr. Until Apr. 19.

**PROFILES PUBLIC ART GALLERY** 19 Perron St., St. Albert, 460-4310. Paintings by George Tsczak. Until Apr. 28. Lecture: THU, Apr. 19, 6pm and WED, Apr. 25, 1pm.

**ROWLES AND COMPANY LTD.** Mezz. Level, 10130-103 St., 426-4035. \*Open: Mon-Fri 9am-5pm; Sat 12-5pm. Featuring watercolour florals by John Freeman and acrylics by Angela Grootelaar. New blown glass "Fish in a Bag" by Brian Keik and fruit bowls by Ontario glass artist Cheryl Takacs. Also exhibiting acrylic abstract paintings by David Seghers, and landscapes by Elaine Tweedy and Audrey Pfannmuller. \*Harvest Room: Hotel MacDonald. New renaissance period garden scenes by Steve Mitts.

**SCOTT GALLERY** 10411-124 Street, 488-3619. \*Open: Tue-Sat 10am-5pm. APPETITE AND DESIRE: Solo exhibition of new paintings by West Coast artist Leslie Poole. Until April 24.

**SNAP GALLERY** 10137-104 St., 432-1492. \*Open: Tue-Sat 12-5pm. COPPER DREAMS: Fantasy Images in colour etching/aquaint, by Hannamari Jalavara of Vancouver. Until April 28.

**SNOWBIRD GALLERY** WEM, 444-1024. Featuring works by Yardley-Jones, Gregg Johnson and Jim West. Oils and acrylics by Pascal Tesseye. Pottery by Blackmore Studios and Noburo Kubo. Glass art. Until Apr. 30.

**SPECIAL-T GALLERY** 436 Riverbend Square, Phase II, 437-1192. \*Open: Tue-Wed 10-6pm; Thu 10-9pm; Fri 10-7pm; Sat 10-5pm. \*MY WORLD: Multi-media art by Elaine Tweedy. \*FANCY FLOWERS: Joan Todd's raku pots with hand formed porcelain flowers artist and blacksmith Rosann Janzen. Until April 30.

**STRATHCONA PLACE CENTRE** 10831 University Ave., 433-5807. Linda Nelson and Penny Larmek celebrate 25 years of exploring art together. Works include watercolours, paintings, pastels, ink works, potter and sculptures. Until May 3.

**THE STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert, 460-5990. \*WET PAINT: Mixed-media paintings by Sheryl Kent. Until April 28.

**SUGAR BOWL CAFE** 10922-88 Ave., 433-8369. BASEMENT: Photo exhibition by Hung Lu. Until May 12.

**SUSSEX GALLERIES** 290 Saddleback Road, 988-2266. Pastels, acrylic paintings, oil paintings, watercolours, Japanese chigami and Oriental ink works. New works by Joyce Bowerman, Gwen Burroughs, Louise Cheng, Fran Cuyler, Cecile Derkatch, Sylvia Dubrule, Frank Haddock, Shirley Kinneberg, Lewis

Lavole, Susanne Loutas, Leonie Poole, Jo Anne Rasmussen, Jean Roth, Cindy Stewart, Darrell Stiles, Sharon Webber, Darren Woluschuk and others. Glass works by the Bissetts. Sculptures and ceramic pieces by various artists at the gallery, starting Thu, April 19.

**VANDERLEELIE GALLERY** 10344-134 St., 452-0286. New paintings by Tim Merrett (still life) and Jonathan Forrest (geometric abstract). Until Apr. 30.

**WALTERDALE PLAYHOUSE** 10322-83 Ave., 778-5332. \*Open: Tue-Sat 7-8pm, Sun 1-2pm. ART IN THE LOBBY: SAINT FRANCES OF HOLLYWOOD-DEALING WITH THE UNKNOWN: New works on paper by Natalie Shevchuk Potter Pare. Apr. 25-May 5.

**WEST END** 12308 Jasper Ave., 488-4892. \*Open: Tue-Sat 10am-5pm. THE LAST PICTURE SHOW: Len Gibbo's final exhibition, works by Len Gibbo. Apr. 21-May 5. Opening reception: SAT, Apr. 21, 1-3pm.

## DANCE

**SIX SINGULAR SENSATIONS** Jagged Edge Lunchbox Theatre, 420-1756. Presented by Kompany Dance. Combination of dance song and dramatics. Apr. 19-20, Tue-Fri 12:10-12:55pm; Apr. 20-21, Fri-Sat 8pm. TIX: \$8 adv; two-for-one Tuesday @ TIX on the Square or @ door.

## THEATRE

**CHIMPROV** The New Varscona Theatre, 10329-83 Ave., 426-4055. \*Open: Mon-Fri except the last Sat of each month (11pm): Presented by Rapid Fire Theatre.

**COMPANY** Horizon Stage, 1001 Calahoo Road, Stony Plain, 962-8995. By Stephen Sondheim. Musical. Presented by the Horizon Players. Robert, a thirty-something guy lives in New York City. Robert's problem is that he is single, and all his married friends remind him of this. Apr. 20-21, 7:30pm; April 26-28, 7:30pm.

**THE DAY NEVER ENDS** Jubilations Dinner Theatre, WEM, Upper Level, 484-2424. Attend the "live to air" shooting of every-one's favourite musical soap opera... The Day Never Ends. Until Apr.

**DIE-NASTY** The Varscona Theatre, 10329-83 Ave., Edmonton's long-running, live improvised soap opera strides into its tenth year presenting a season set in the glorious days of the Roman Empire circa 67 A.D. Every Monday. TIX: \$8 or \$5 with brand new Die-Nasty membership card (\$25).

**A DREAM WITHOUT BOTTOM** Varscona

Theatre, 10329-83 Avenue, 420-1757, 433-3399 ext. #3. By David Belke. Presented by Shadow Theatre. Years ago Rosalind Downey was a young actress in A Midsummer Night's Dream when she fell in love with a thrilling young actor. Today she is in rehearsal for the same play and the man she loved is back. Apr. 26-May 13. No performances on Mon or Wed. Tue-Sat, 8pm; Sat-Sun Matinees @ 2pm. Tue: Two-for-one, Sat: Matinees Pay-what-you-can. TIX: \$15 adult, \$12 senior/student. Adv. tickets @ TIX on the Square.

**007 1/2 THE SPY WHO SCHTICKED ME** Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 448-9339. Who better to save the world from the evil Dr. Nope than the suave secret agent 007 1/2? Until May 19. TIX: \$29.95 and up.

**ROMEO AND JULIET** The Citadel, MacIab Theatre, 9828-101A Ave., 425-1820. By William Shakespeare. Until Apr. 29.

**SAINT FRANCES OF HOLLYWOOD** Walterdale Playhouse, 10322-83 Avenue, 451-8000. By Sally Clark. The tumultuous life of Hollywood and Broadway star, Frances Farmer. Mature content and strong language. TIX: \$10-12 adult; \$8-10 senior/student. Apr. 23-May 5, 8pm; Matinee Sun, April 29, 2pm.

**SINGIN' IN THE RAIN** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. World-famous silent movie stars are confronted by the advent of "talking pictures" and have to convert their new romantic adventure movie into a musical. The problem is that the beautiful female star has a voice that could scare an elephant! Apr. 20-July 1. TIX: from \$39.

**THAT 70'S DISASTER SHOW** Jubilations Dinner Theatre, WEM, 484-2424. We've got trouble... Wait. This kind of trouble is lots of fun. Ever have one of those days when everything seems to go wrong? Earthquakes, hurricanes, towering infernos, nuclear accidents all join together for a great night of family fun. Apr. 20 - June 24.

**THEATRESPORTS** New Varscona Theatre, 10329-83 Ave., 448-0696. \*Every Fri (11pm): Presented by Rapid Fire Theatre.

**TREATMENT** The Third Space, 11516-103 Street, 420-1757. Presented by The Unconquered Collective and Theatre. By Trevor Schmidt. Betty, a 62-year-old woman who journeys through time and memory to recall her term at a psychiatric patient when she was in her twenties.

TIX: \$12 adult, \$10 senior/student/member. Adv. tickets @ TIX on the Square. April 25-May 5.



**Marian Dale Scott**



**REVOLVE**



**BLACK & WHITE**

**No Word of a Lie**

**THE ART GALLERY**

**Current Exhibitions**

Marian Dale Scott: Pioneer of Modern Art  
REVOLVE: Catherine Burgess, Judith Schwarz, Martha Townsend  
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2 SIR WINSTON CHURCHILL SQUARE  
780.422.6223 www.edmontonartgallery.com



CJSR and the Folk and Roots Club of Edmonton present

**Annie Gallup**

with special guest

**Joel Kroeker**

this Saturday

April 21 at 7pm at

the Freemasons

Hall 10318-100

Ave. Tickets \$10

Advance at Sound

Connection or

Blackbyrd Myoozik

or \$12 at the door





# ROCKIE HOROSCOPE

By ROCKIE GARDINER

**♈ ARIES** (Mar 20-Apr 19) If you focus on what you really need, not what you currently desire, you could acquire the items on your list in a relatively short time. Visualize what's missing, then direct the Taurus new moon energy to fill in the blanks. Why now? Firstly, because earthy Taurus governs your money house; secondly, because Venus, the planet that rules your finances and feelings, is in Aries. Plus, your Mars ruler is in friendly, fiery Sagittarius at the top of your chart, where it's rewarding the qualities that make the Ram the leader of the (zodiacal) pack.

**♉ TAURUS** (Apr 20-May 20): Happy Birthday. Bulls born in April are blessed with brains—you all have balls! May Birthdays tend to be more artistic and business-oriented. This week, Mercury—the lower mind, mind you—meets the Taurus sun and becomes even more of a dominant force in your day-to-day life. You'll have telling insights and an ease of expression, plus when Mercury and fantasy-friendly Neptune align this weekend, you could write your first screenplay or produce a poem you'd be willing to read aloud. Performance anxiety be damned—this is the time to shine.

**♊ GEMINI** (May 21-June 20) People get ready, there's a train wreck coming. Your normally fast-moving Mercury ruler (it whips through Taurus in 14 days) won't enter your sign until Cinco de Mayo. However, it'll remain in Gemini from May 5 until July 12, in retrograde from June 4 to 28. This schedule should give you enough time to incorporate the information and insights you receive when the down-to-earth Taurus sun and Mercury meet on Monday into your plans for the summer. Or, in keeping with the flexible Gemini credo, you might choose, literally and figuratively, to take it one day at a time.

**♊ CANCER** (June 21-July 22) The Taurus new moon on the 23rd heralds the start of a supportive lunar cycle, both career- and family-wise, for the Moon Child. And as a mother, may I say, it's about time! Earthy, sensual Taurus offers tender-hearted Cancerians relief from the challenges imposed on them by blood-and-guts Aries. Only Venus is still in fiery Aries, continuing to devise situations that test your attachment to a woman or an artist and the goodies they offer. And only until May 6. Hang in there, kid!

**♊ LEO** (July 23-Aug 22) Taurus, your season of striving has just begun. Don't be surprised if you're offered more challenging opportunities than you've seen in many moons. Planetary activity in your career mid-heaven triggers reactions from co-workers and partners that reflect on and include you. Something glamorous, somewhat nebulous, maybe music- or movie-related could pop up when your sun ruler and visionary Neptune square on the 28th. Remember: a challenging square aspect is often a good thing; without them, nothing happens. The trine aspect rewards what you did during the square.

**♊ VIRGO** (Aug 23-Sept 22) Check out the Gemini forecast for the dates when your Mercury ruler will next be retrograde, when you can expect delays and hassles if you're traveling and more than the usual miscommunication with clients, your boss or Dad. This way you'll have a rough idea when to schedule a summer vacation, when to avoid a family reunion. But for now, feel free to let your imagination loose. Put your vision into words and pictures while Mercury is being inspired by Neptunian idealism. Next week, a healthy infusion of Saturnian practicality.

**♊ LIBRA** (Sept 23-Oct 22): Patience, please. Although your Venus ruler starts moving forward on the 19th, it'll take a while before it picks up enough speed to impress upon you that the changes you're experiencing are permanent. While this could be a scary thought, remember that Venus doesn't turn retrograde every year—certainly not in Aries, the sign of your cosmic "other." Nor does it usually provide such valid reasons to re-evaluate your relationship or whatever else has come under review since February 2, which is when Venus first entered Aries. Is the picture getting any clearer?

**♊ SCORPIO** (Oct 23-Nov 21) Once again you're on the verge—but of what, only you know. Within a week or so, your Pluto co-ruler will have another growth spurt when it opposes expansive Jupiter. This polarity was in effect last autumn, so think back to what barrier you broke, what change was made, because something similar is coming up. If you have Scorpio rising, chances are the matter concerns money or other assets you share with someone who has been quite significant. Until then, keep an eye on the artists and alcoholics in the family because Neptune's net is trailing close to home.

**♊ SAGITTARIUS** (Nov 22-Dec 21) What really matters? Difficult questions like this one receive complicated, multi-layered answers while regenerative Pluto in Sagittarius is opposed by your Jupiter ruler. Read Scorpio for the timing, but also be aware that after these planets face off on May 6, you will have learned the lesson and come up with a solution that works. This is especially true if you were born around December 6, Jupiter, the planet of prosperity, keeps you enthusiastic about partnership matters until it leaves Gemini in July. Then you're done.

**♊ CAPRICORN** (Dec 22-Jan 20) Kneel down, Cancerian brethren. Cops should be breathing easier now that earthy, sensual Taurus energy has replaced Aries's fire and brimstone. Well, there still could be a pushy brood (or an artist) who is challenging your sense of fair play and aesthetic preferences. As long as Venus remains in Aries (until June 6), you'll have reasons to deal with matters and people ruled by the goddess. This includes your family, where you live and attractive people who join you for dinner.

**♊ AQUARIUS** (Jan 21-Feb 18) Now is a good time to make your presence known in the neighborhood, with local shopkeepers and on bulletin boards where you can advertise your wares. Apros of Earth Day, this is also when the environment has more of an impact than at other times. However, while you may be willing to suspend disbelief (impressible Neptune in your sign is under attack), you shouldn't let people play you for a spaced-out, idealistic fool. A dihard romantic, an inspired visionary, is something else altogether.

**♊ PISCES** (Feb 19-Mar 19): Once again, Pisces and Aquarius are on parallel tracks, reacting to challenges issued to your Neptune ruler by planets (and people, who are bullsh\*) the Taureans in the crowd. Plus, Fish might have associates who are harbouring delusions of grandeur and including you in "the big picture." What their actions will cost you is yet to be determined; however, by the weekend you should know what they envision, where you fit in, and, if you are so inclined, at what point you can make your escape. ☺

For a FREE listing, fax 426-2889 or

e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

## DISPLAYS/MUSEUMS

**DEVONIAN BOTANIC GARDEN** 5 km North of Edmonton on Hwy 60, 987-3054. \*Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX: \$5.75 adult; \$4.50 senior; free kids under 4. \$3.25 youth (4-12yrs); \$17.50 family.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitehorn Dr., 496-2939. \*Open Weekdays 9am-4pm; Weekends/hols 1-4pm. \*Weekend Adventures, drop-in activities: 1-4pm weekends and holidays. \*Animals as Architects: Interactive display for all ages. SUN 22 (1-4pm): The Art called Earth. TIX: \$3.75 kid; \$1 youth/senior; \$1.25 adult; \$0.75 family. SUN 29: Pond People.

**JOHN WALTER MUSEUM** Near Kinsmen Sports Centre, 496-4852. \*Open Sun 1-4pm (until Apr.). SUN 22 (1-4pm): Papermaking. SUN 29 (1-4pm): Ice Cream Making.

**MCKAY AVENUE SCHOOL** 10425-99 Avenue, 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert. 459-1528. \*Open: Mon-Sat 10am-5pm; Sun: 12-5pm. \*DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mineral mine, watch live frogs, interact and play Predator-the foodchain game. Free.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. \*Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. \*FLORIDA FOUNTAINS: Until June 10. TIX: \$5 adult; \$4 senior/youth/student; \$2.50 kid; \$15 family.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. \*Open: 9am-5pm daily. \*VINCENDE CANADA ABO-ORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. \*AFRICA: LAND OF CIVILIZATIONS: The result of a cultural and artistic exploration between Sudanese artists and three Canadian artists who participated in an exchange in Sudan. Until July 2. \*Open Mon-Fri 9am-5pm; Sat-Sun 9am-5pm until May 13. \*BUGS: BEETLES OF THE MACHINE: A collection of vehicles, aircraft, tractors and industrial machines tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the dust" in the warehouse.

**REYNOLDS ALBERTA MUSEUM** 2km West of Wetaskiwin, Hwy 13, 361-1351. \*Open daily until May 18, open holidays Mon. \*THE SPIRIT OF THE MACHINE: A collection of vehicles, aircraft, tractors and industrial machines tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the dust" in the warehouse.

**RUTHERFORD HOUSE** 11153 Saskatchewan Drive, U of A Campus, 427-3995. \*Open daily 9am-5pm. Costumed interpreters recreate daily household activities. Admission: \$3 adult, \$2 senior/youth, \$8 family, kids 6 and under free.

**KIDS STUFF**  
**CALDER LIBRARY** 12522-132 Avenue, 496-7090. \*Every THU (10:30am): Time for 1-3pm: Pre-school Storytime, 3-Syrs. Pre-register. Until May 30. SAT 28 (2pm): Monster Bash, 3-12yrs.

**CAPILANO LIBRARY** Capilano Mall, 98 Ave., 50 St., 496-1802. \*Every THU (10:15am): Storytime, 3-Syrs. Apr. 26-May 24. Pre-register.

**CASTLE DOWNS LIBRARY** 9 Lake Beaumaris Mall, 15333 Castle Downs Rd., 496-1804. \*Every WED (10:30am): Storytime, 3-Syrs. Until May 16. SAT 28 (2pm): Spring Into Action.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. \*Children's Gallery: An Elephant in the Forest. \*Youth Drop-in studio, SAT, 3-5pm, \$5, no pre-registration. \*Saturday classes, for 4-16yr olds.

**IDLYWYDE LIBRARY** 8310-88 Ave., 496-1808. \*Every THU (10:15am): Time for Twos. Apr. 24-May 22. Pre-register. \*Every WED (10:15am): Storytime at Idlywyde 3-Syrs. Apr. 25-May 23. Pre-register.

**INDIGO BOOKS MUSIC AND CAFÉ** 1837-99 St., South Edmonton Common, 432-4488. \*Every Mon-Fri (2pm, or on request): Storytime. \*Every SUN (11:30am and 1pm): Storytime. \*Every SAT (11am): Who Needs Cartoons?

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. \*Every THU (10:15am): Pre-school Storytime, 3yrs. Pre-register. Until Apr. 19. \*Every THU (11am): Pre-school Storytime, 4-5yrs. Pre-register. Until Apr. 19. SAT 21: Spring Flings, 8yrs+.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. \*Every THU (7pm): Pre-school Storytime for 3-Syrs. Until May 31. \*Every TUE and WED (10am): Pre-school Storytime for 3-Syrs. Until May 31. SAT 21 (2pm): Silly Saturdays, 3yrs+. Pre-register.

**LONDONDERRY LIBRARY** Londonderry Mall, 137 Avenue, 66 Street, 496-1814. \*Every TUE (10:15am): Now-that-I'm-Three Storytime, 3yrs+. Stories, fingerplays and songs. Drop-in. Until May 1. \*Every TUE (2pm): WED (10:15am): Londonderry Pre-school Storytime, 4-5yrs. Stories, fingerplays, songs and more. Drop-in. Until May 2. SAT 21 (Trading time 10-10:30am; Program time 10:30-11am): Junior Stamp Club: Back of the Book. SAT 28 (10:30am): Puppets Play, 3-12yrs.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-6 St., 496-1818. \*Every TUE (10:15am): Pre-school Storytime, 3-Syrs. Until May 22. Pre-register. \*Every WED (10:15am): Time for Twos. Until May 23. Pre-register. \*Every WED (2:15pm): Pre-school Storytime, 3-Syrs. Until May 22. Pre-register. \*Every THU (10:15am): Baby Lapsit, 1-2yrs. Apr. 19-May 24. Pre-register.

**MOM AND TOTS FART** Northlands AgriCom, 465-2903. FRI 20-SAT 21 (9am-5pm): Tradeshow for expectant parents and preschool families. Workshops for parents, a childrens and adult fashion show, and stories for children. TIX: \$8; \$6 adv. @ Sears Children's Departments; Kids under 12 free.

**PENNY MCKEE LIBRARY** Abbottsfield Mall, 3210-118 Ave., 496-7839. \*Every TUE (10:30am): Drop-in Time for Twos, 2yrs+. A half-hour of stories, rhymes, cat songs and songs. Until May 8. \*Every WED (10:30am): Drop-in Pre-school Storytime, 3-Syrs. Half-hour of stories, songs and activities. Until May 8. SAT 21 (2pm): Junglesalooza. Pre-register.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. \*Every SAT (1-4pm): Art-Ventures, 5-12yrs. SAT 21: Art-Ventures: Memory Paintings. SAT 28: Art-Ventures: Bedtime Books.

**RIVERBEND LIBRARY** 460 River Bend Sq., 944-5311. \*Every TUE (10:30am): WED (2pm): Drop-in Storytime. Until May 16. \*Every THU (7pm): Pajama Storytime. Drop-in. Until May 17. SAT 21 (2pm): Silly Saturdays, 3yrs+. Pre-register.

**SECOND STORY** Mill Woods Town Centre, 2331-66 Street, 413-6971. FRI 20 (10:30am): Story Time: Councillor Dave Thiele. SAT 21 (11am): Story Time: Susan Bickering. SAT 21 (1:30pm): Story Time: Val Dickau. SAT 21 (11:30am): Family Crafts. SAT 21 (2-3pm): Youth Writing Club. WED 25 (10:30am): Story Time: Penny McClure. Free.

**SOUTHCATE LIBRARY** Southgate

Shopping Centre, 496-1822. \*Every WED (2:15pm): Drop-in Pre-school Storytime, 3-Syrs. Stories, songs and activities. Until May 16. \*Every WED (10:15am): Family Storytime. Drop-in half-hour of stories, songs, activities and fun. Until May 16. \*Every TUE (7pm): Teddy Bear Storytime, 3-Syrs. Until June 12. \*Every FRI (10:30am): Baby Lapsit, 12-24 months. Pre-register. Until May 11. \*Every TUE (10:15am): Time for Twos, 2yrs. Until May 8. Pre-register.

**SPRUCEDOOD LIBRARY** 11555-95 St., 496-7099. \*Every TUE (2pm): Pre-schools Storytime, 3-Syrs. Half-hour of stories, songs and fingerplays. Pre-register. Until April 24.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. \*Every SAT (10am): Research Central, 9-12yrs. Learn tips for using the on-line catalogue, Internet searches and CD-ROM products. Pre-register. Until June 2. \*Every SUN (2pm): Family Fun, all ages. A half-hour of fun and entertainment for the whole family. Until Apr. 29. SAT 28 (2pm): Travel the World, 5-11yrs. Pre-register.

**STRATHCONA LIBRARY** 8331-104 St., 496-1828. \*Every TUE (10:30am): Storytime, 3-Syrs. A half-hour of stories, songs and puppet shows for pre-schoolers. Until May 29.

**VALLEY ZOO** 134 St., Buena Vista Rd., 496-6911. \*Open 9:30am-4pm daily until May 5. \*Adopt-an-Animal. TIX: \$2.50 kids; \$4 adult; \$3.25 youth/senior; \$12.25 family. Until May 5.

**WOODCROFT LIBRARY** 13420-114 Avenue, 496-1830. \*Every WED (2:30pm): Pre-school Storytime, 3-Syrs. Half-hour of stories, songs and fingerplays. Until Apr. 25. \*Every TUE (10:30am): Baby Lapsit, 1-2yrs. Pre-register. Until Apr. 24.

## LECTURES/MEETINGS

**AMNISTY INTERNATIONAL EDMONTON** TN Knox Metropolitan Church, 83 Ave., 109 St., 462-1871. TUE 24 (7:30pm): Meeting, showing Walls of Glass (video).

**EDMONTON COMMUNITY NETWORK** ECN Lab, 6th Floor, Stanley A. Milner Library, 7 Sir Winston Churchill Sq., 414-5660. WED 25 (7-8:30pm): That Nasty SPAM! Seminar presented by Bob Kenyon, learn what SPAM is, how to reduce it and how not to be a "spammer". Information provided about e-mail fraud, hoaxes and scams. Free. Pre-register.

**EXPRESSIONZ CAFÉ MARKET AND MEETING PLACE** 9142-118 Avenue, 471-9125. FRI 26 (12-1pm): The Lunch Hour Talk: Bill Cantelon, Linda Winski present *Christians and Politics Should they mix?*

**H.A.L.O.** 10538 Jasper Avenue, 429-3977. WED 25 (8pm): M.A.D.E. in Edmonton Events: Architecture Lecture on Location Series: Speakers Jesse Sherburne, Milan Krepekla, MODFORM Design. Free for members/\$5 non-members. Memberships available @ door.

**LIFE ENRICHMENT CENTRE** 4936-87 St., 462-4419. \*Every SUN (11am): Jaclyn Darby presents the original New Thought philosophy for abundance and peace of mind. Music by Deanna Clea, Kelly

SEE NEXT PAGE

## Remember The Children

A Memorial Benefit Concert for the victims of the El Salvador Earthquakes

April 27<sup>th</sup> 8 PM

St. Joseph's Basilica  
114 Street and Jasper Avenue  
with  
Guest Organist, Huw Williams  
St. Paul's Cathedral, London England

Advance: / Adults \$12. / Sen: Stud. \$10.  
Info Centre: 423-3233



Proceeds from this concert are shared directly with the victims of the earthquakes of El Salvador through Wings of Hope and D.I.A.



Continued from previous page

Thomas. Until May 26.

**MCDOUGALL UNITED CHURCH** 10056 Macdonald Dr., 428-1188. THU 19 (7:30pm): Exploring your post-historical perspectives on Christianity series: Undermining the Vatican by Dr. H. Sjims. TIX: \$13 @ door or from church office.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 Street, 496-1818. Every Fri (1-4:30pm): Bridge Players drops in. Until May 19.

**MULTIPLE SCLEROSIS SOCIETY** Glenrose Rehabilitation Hospital, 471-3034. Every SAT (11:30am-12:30pm): Aquafun classes. Pre-register.

**NEWMAN THEOLOGICAL COLLEGE** 15611 St. Albert Trail, 447-2993. SAT 28: Speaker Ron Rolheiser presents *Struggling Towards a Catholic Maturity*. TIX: \$1.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 101-239 Street, W. door, 426-4620. (6:45-8:30am): Speaker Terry Warner presents *An Introduction to Entrepreneurs and The Fair Trade Act*. Everyone welcome. Fri 27 (6:45-8:30am): Speaker John Hall presents *Appreciating Volunteers in Business*. \$2. Everyone welcome.

**PEOPLES ACTION NETWORK (PAN)** Gazebo Park, 83 Ave., 104 St., 429-2338. SAT 21 (11am): Peoples Parade and Rally: To increase awareness in Edmonton about the Free Trade Area of the Americas (FTAA) being discussed at the Summit of Americas (April 20-22).

**PROFILE PUBLIC ART GALLERY** 19 Perron Street, St. Albert., 460-4310. THU 19 (6-8pm) and WED 25 (1-3pm): Artist lecture with George Tschack. Free. Pre-register.

**QUEEN ALEXANDRA HALL** 10425 University Ave., 988-5487. THU 19 (7:30pm): Footlights in Focus: An Earth Day celebration. Robin and Marian slideshow. TIX: \$5 @ door. Proceeds to save Alberta's foothills.

**TIBETAN BUDDHISTS** University of Alberta, Humanities Centre, HCL3, N.E. of rtib. SUN 22 (7:30pm): *The Urban Yogi*. A public lecture by Jeshen Jongsren. TIX: \$5 adult, \$3 student/senior.

**UPWARD BOUND TOASTMASTERS CLUB** Stanley A. Milner Library, 7 Sir Winston Churchill Sq., Room 7, 6th floor, 429-9789. Every WED (7:30-9:30pm): Until June.

**WASKAHEGAN TRAIL ASSOCIATION** Southgate Mall, Southeast Corner, 111 St., 45 Ave., 434-2551. SUN 22 (10am): Free guided hike, approx. 11km at Terwilliger Park. Bring lunch and beverage. Non-members welcome.

**WEST EDMONTON BUSINESS ASSOCIATION** TUE 24 (11:30am-1:15pm): Luncheon with speaker Wayne and Sharon presenting *Nepal Turnmill and Beauty*. TIX: \$20 member, \$25 non-member. Proceeds to the Good Neighbour Fund Society.

**WINSPEAR CENTRE** 428-1414, MON 23 (7:30pm): *Unique Lives and Experiences Women's Lecture Series*: Jill Eikenberry and Michael Tucker present *Life After Breast Cancer*. Proceeds to the Edmonton branch of the Canadian Breast Cancer Foundation. TIX: VIP orchestra, terrace, dress circle \$106; A-orchestra, terrace; dress circle \$57; B-upper circle, first 3 rows of the gallery \$46. C-late 3 rows of the gallery \$34. Vip tickets include a post-lecture reception with Jill Eikenberry and Michael Tucker.

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WED (7-8:30pm): Capilano Book Club.

**CHAPTERS** South Point, 3227 Calgary Trail South, 431-9694. SAT 21 (2pm): Barbara Scott and Shannon Cowan read from their latest works of fiction.

**GRANT MACWANEY COLLEGE** City Centre Campus, 10700-104 Ave., Rm. 6-232, 497-5058. MacWaney writer in residence available for consultation. Grant MacWaney College's Writer In Residence, Scott Morrison, can help with your manuscript or your ideas. Until May 12. Ph. to schedule an appointment. Free.

**GREENWOOD'S VOLUME 2** 12433-102 Avenue, 488-2665. MON 23 (7:30pm): Canada Book Day: Readings by local authors (fiction) Greg Hollingshead, Caterina Edwards, Todd Babik, Candace Jane Dorsey, Mary Walters.

**INDIGO BOOKS, MUSIC AND CAFÉ** 1837-99 St., South Edmonton Common, 432-4488. FRI 20 (3pm): Jim Hole, book signing and question and answer session on gardening.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 Street, 496-1818. Every SAT (2pm): Tale Ends, drop-in. Until May 24.

**ORLANDO BOOKS** Bloomsbury Room, 10123 Whyte Ave., 432-7633. FRI 20 (7:30pm): Penn Kemp (poet, playwright, and performer) reads and performs from a selection of her work.

**THE SAVOY** 10401-82 Ave., 438-0373. SAT 28 (3pm): Reading and Live Music: Featuring Dave Mangoshe, Purity of Absence, Im Frankie Sterne, Miranda Pearson (Prime) and musician Paul Bellows. (April 20-22).

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-8342. Every third THU of the month (7:30pm): Southgate Library Fiction Book Group. Until Apr. 19.

**LIVE COMEDY** **THE COMEDY FACTORY** 3414 Calgary Tr. N., 469-4999. THU 19 SAT 21: M-comedian Bryan Myrland and the Comedy Factory Improv Players.

**SPECIAL EVENTS** **THE ARDEN** 5 St. Anne St., St. Albert, 459-1542, 451-8000. SAT 21 (7pm): Children's Festival fundraiser, song, dance, celebration. TIX: \$12.

**THE CITADEL** Shochor Theatre, Lobby, 9828-101 St. (19-FRI 27): *Camelot*. Clearance. Silent auction. All bids close at noon, Apr. 27.

**EARTH DAY** Hawrelak Park, www.earthday.ca. SUN 22 (noon-6pm): Scona Brae, Bombal Maria Dunn, Colleen Rae, John Speam, Peter and Mary, and the Mills of the Ancestors, Andrew McCormack Band, Buffalo Tell Singers. Speakers: Terry David Mulligan, Sam Adams, Earth Fair, workshops, drum circle, Toast Tai Chi demonstration. Free.

**HOLIDAY INN THE PALACE** Queen's Court Atrium, 4235 Calgary Trail N., 438-1222, 423-9922. WED 25 (12-1:30pm): The office appreciation luncheon, fashion show by Concrete. TIX: \$25. Portion of proceeds to the WYCA of Edmonton.

**RIDVAN FESTIVAL CELEBRATION** City Hall Foyer, 423-4771. SUN 29 (2pm): The Edmonton Baha'i community celebrate the Ridvan Festival. Bombal Free.

**ST. GEORGE'S ANGLICAN CHURCH** 11733-87 Ave., 439-3534. SAT 28 (9am-noon): Books, baking and bargains.

**ST. JOSEPH'S BASILICA** 114 St., Jasper Ave., 423-3233, 451-8000. FRI 27 (8pm): *Remember The Children*: Memorial benefit concert for the victims of El Salvador Earthquakes. TIX: \$12 adult, \$10 senior/student advance tickets. Proceeds are shared with the victims of the earthquakes of El Salvador through Wings of Hope and D.J.A.

**STANLEY MILNER LIBRARY** Theatre, 7 Sir Winston Churchill Sq., 462-4491. SAT 28 (7:30pm): Spring Tonic Variety Concert featuring Jim Henry and Deanna Clea.

**UNIVERSITY OF ALBERTA** Students' Union Building, Myer Horowitz Theatre, 488-4000. THU 19-SUN 22: Performing Arts Committee of the EFCL presents City talent show.

**WHETSTONE POTTERY GUILD** Bellevue Community Hall, 7108-112 Ave. SAT 21 (9am-3pm): 20th Anniversary Spring Pottery show. Free.

**WORKSHOPS** **CASTLE DOWNS LIBRARY** 9 Lake Beauclair Mill, 15333 Castle Downs Rd., 414-5656. SAT 21 (2pm): Computer basics. Pre-register. MON 23 (2pm): Edmonton Community Network Demonstration. Pre-register.

**CITY ARTS CENTRE** 10943-48 Avenue, 496-6955. Wide range of classes: Cooking, silversmithing, dance, sculpture, creative writing, candle making, drawing, painting, and more.

**DEVONIAN BOTANIC GARDEN** 5 km North of Edmonton on Hwy 60, 987-2064. •Nature Study and Horticulture Courses: SUN 22 (11-4pm): Sugar Shack. Demonstrations of birch tree tapping with Warren Bard. \$2 per person, kids 4yrs and under free. TUE 24 (7-8:30pm): Wild Medicinal Herbs of Alberta. •Art and Craft Courses: FRI 20-SUN 22: Willow High-backed Armchair. SAT 21 (9am-noon): Floral Arranging (beginners). SAT 21: Floral Arranging (intermediate). SAT 21 (9am-4pm): Bird Cage Pale Ink. THU 26 (7-10pm): Hanging Baskets. SAT 28 (10am-4pm): Haiku. SUN 29 (9am-5pm): Willow Basketry (melon potato basket).

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 432-6223. •Drop-in for the absolutely terrified. THU 7-9pm, \$5 fee, no pre-registration required. •Every SAT 3-5pm: Youth Drop-in Art Workshops, 14-17yrs. \$5.

**GRANT MACWANEY COLLEGE** Jasper Place Campus, 10045-156 St., 497-4301. 497-4303. Chicago with Arts outreach. June 10-17, \$1695 tuition, incl. airfare, accommodation, registration deadline: Apr. 27. 497-4303. Spring getaway to London with Arts Outreach and Grant MacWaney College. May 11-20, featuring art, music and theatre. Tuition, airfare, accommodation, \$2195. •City Centre Campus, 10700-104 Ave., 497-5194. Early Childhood Development Program Open house. SAT, Apr. 21, 10am-noon. •Room 203, 497-4321. 497-4428. Fine art program information session. TUE, Apr. 24, 7pm. •Room 7-227, 420-1757. Arts and Cultural Administrators Association, Corporate Sponsorship Workshop with Ken Wyman. THU, Apr. 19, 8:30am-12:30pm. \$60 @ TIX on the Square.

**INDIGO BOOKS, MUSIC AND CAFÉ** 1837-99 St., South Edmonton Common, 432-4488. SAT 21 (2pm): Spring craft demonstration. Painting your birdbush. SUN 22 (12-5pm): Harold Smith Travel information booth. TUE 24: Intuitive Card Reading. SAT 28 (2pm): What's New, What's Hot, Gardening spring 2001.

**INTEGRATIONS HEALTH CENTRE** 488-2881. Information evenings for massage therapists and alternative health care providers who have clients but need a safe and supportive in which to practice. Learn how you can provide full clinic services while maintaining your independence. Contact Dave for information. Free.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. Every THU (2pm): Films for the Retired and Semi-Retired. Until Apr. 26.

**MERRYWOOD DANCE ACADEMY** Queen Mary Park Community League Hall, 10844-117 St., 454-5005. Register for spring session sixteen weeks: Starting Sat, Until June 9. Saturday classes. Beginner welcome. Teen, jazz and tap. Pre-register.

**SHADES OF GREY ART** 16911-109 St., 456-3152. Painting in pencil for beginners. Weekday classes, morning and afternoon. Pre-register.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

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Ph/in person 9 am-5 pm  
Monday-Friday

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Fax (780)426-2889  
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# Classifieds

Deadline for classified advertising is 12 noon the Tuesday before publication

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**ARTIST/NON PROFIT CLASSIFIEDS**  
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words. Free providing the ad is non-profit. Ads of more than 20 words subject to regular price or crucial editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks. If you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

**artists to artists**  
The Alberta Society of Artists in partnership with the Edmonton Art Gallery is pleased to present **VISIT WITH ARTISTS-A Public Lecture Series**. THU, Apr. 19, featuring Ron Leadbeater, Edmonton Art Gallery, Lecture Theatre. 2 Sir Winston Churchill Sq. Free. Ph 426-0072.

**The Group of Several photographers** collective looking for new members. If your work is primarily quality (any subject) we would be interested in hearing from you. Ph Bob 428-6738, ext 208 weekdays 8-5.

**Audition! April 27th & 28.** 12pm-5pm for show to be staged at the upcoming 2001 Edmonton Fringe Festival. Seeking two male, non-equity actors to play the role of Brent (smaller build) and Michael (larger than Brent) in between the ages of 21-28. Please contact David Pasieka (director) 479-1028 to arrange an audition time.

**NeXfest '01** (June 5-10) is holding auditions for young emerging NON-EQUITY actors. Apr. 20, 6-10pm; Apr. 21-22, 11am-4pm. Call Kern at 433-2440.

**CALL TO ARTISTS:** Open competition for Alberta artists only. Clamview LRT Station. First stage Submission deadline: May 8. For more info ph 424-2787 or 3-m jlgidie@canet.com.

**Mural artists wanted.** Volunteer artists wanted to do an indoor mural project in Stony Plain. Paint and brushed provided. Interview and portfolio required. For more info and to register ph Jean Sajjan @ 963-2261 (8:30-4:30 M-F) by May 1.

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**artists to artists**  
Jubilations Dinner Theatre will be holding general auditions THU, Apr. 26. For info ph 484-2424.

**Actors, dancers, DJ's, firepersons, stilt walkers, performance artists** of all kinds are needed to help create Edmonton's first Performance Rave Cabaret. Can you create mindblowing spectacles? Call Paul @ 455-0813 or email: blainpaul@hotmail.com.

**2 Female dancers wanted for showcase.** Ages 18-23 AQUA/Madonna style. Will train. Make new friends and work out. Call Lisa 993-3335.

**Actor looking for involvement in Fringe 2001 production.** GMCAC grad. Janice 488-2166.

**Submissions accepted for 2D and 3D work at Generation Gallery and the Gallery Dining Room (2D work), Multicultural Heritage Centre, Stony Plain. Ph Linda Stainer 963-2777 for info.**

**If you are bored and you are looking for a place to practice your modelling, dancing, make-up application, hair styling techniques, creative artistry, DJ mixing, and body painting...** I might just have a free opportunity for you to do all of that and more. Call and we will plan for The Fringe and other fundraising events. Ph 468-7136, ask for Mervin on the voice mail. Auditions during April.

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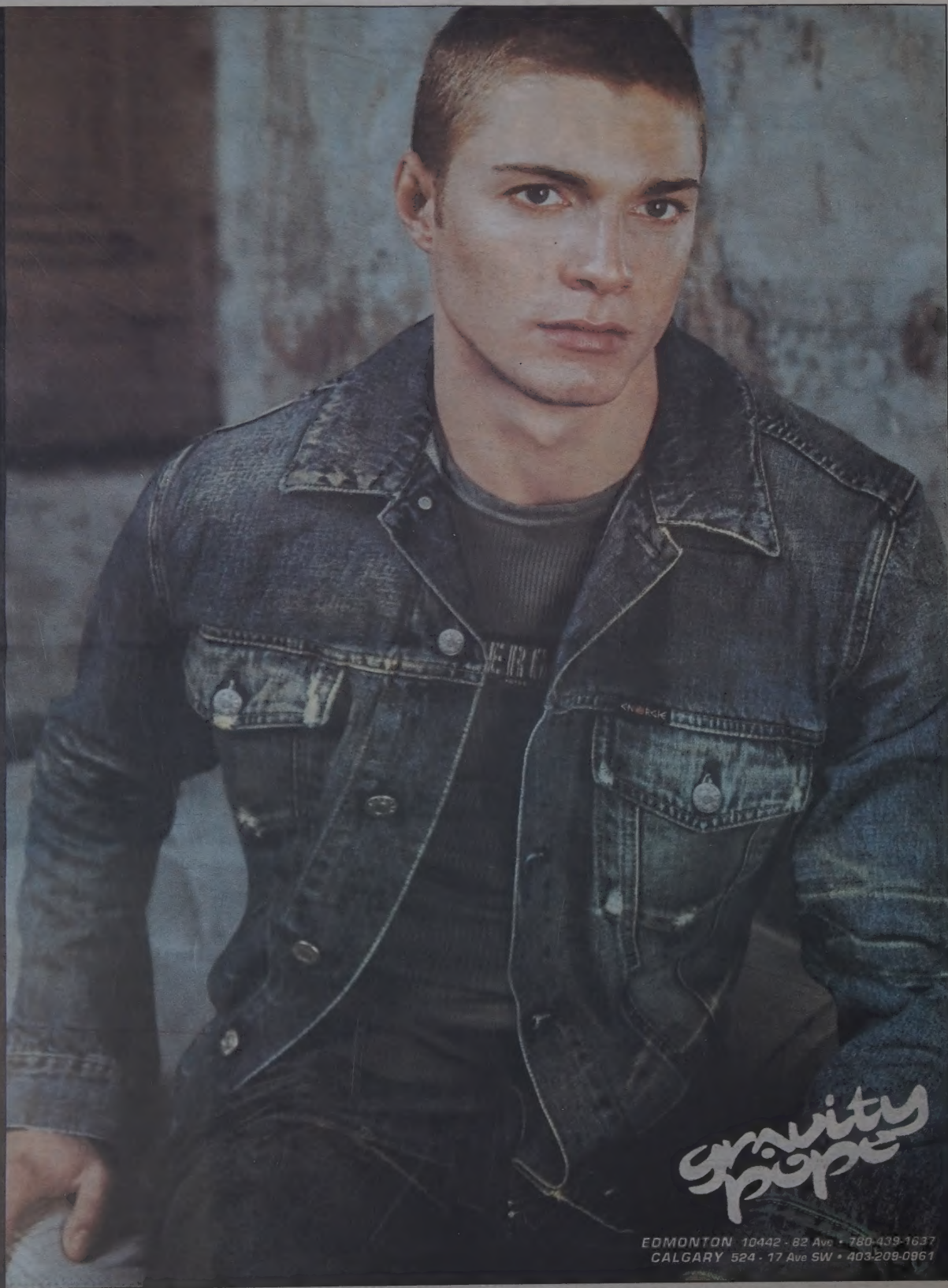
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